

THE TALKING MACHINE REVIEW

INTERNATIONAL

No. 72 APRIL 1987

[ISSN 0039-9191]



A fine G & T Gramophone on a record-storage pedestal. Photograph by J.T.Turner

Some Marathon Artists



"MARATHON" Records must be played with a needle, commencing on the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary types of machines.

"MARATHON" Records can be played on any make of Disc Machine, but in order to set your Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox.

These Adaptors can be obtained from your Dealer on mentioning the name and make of your machine. Price 2/6

2/6 Price 2/6



The "MARATHON" Record is superior to all other makes, playing up to 5 minutes on each side (10-in.) as against an average of under three minutes of other makes of 10-in. records, whilst the 12-in. "MARATHON" Records play up to 8½ minutes. Songs and musical selections can therefore be given without cuts or omissions.

"MARATHON" Records are remarkable for their absence of scratch.

"MARATHON" Records are rich in tone, and clear in detail.

"MARATHON" Records should be played at a speed of approximately 80 revolutions per minute, excepting where specially mentioned in brackets in the catalogue.

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"MARATHON" RECORDS WEAR LONGER THAN ANY OTHERS.

The "MARATHON" Soundbox, as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume, and is easily attached to standard makes of machines now on the market.

To be obtained of all the leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 5/- Purchasers of this special Soundbox need buy no separate adaptor.

"MARATHON" Needles are strongly recommended for this record, as they are specially manufactured to give a full clear tone and save your records.

Miss Carrie Lanceley



Mr. Robert Howe



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"MARATHON" Records must be played with a needle, commencing on the outer edge of record, and playing towards the centre. The Soundbox should be set facing the front of the machine, not sideways, as with the ordinary types of machines.

"MARATHON" Records can be played on any make of Disc Machine, but in order to set the Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox.

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IMPORTANT.

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"MARATHON" Needles give the best results with all records.

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"MARATHON" Records are rich in tone, and clear in detail.

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"MARATHON" Records wear longer than any others.

Two Marathon Records in their bags, showing two of the different designs Kindly loaned by Frank Andrews



Miss May Mars



Mr. Gus Harris

I remember our first night at Ponds Farm, standing at the bedroom window, actually hearing the silence and watching the pale silver of the pond disappear as dark clouds scudded across the moon. Then we climbed into bed and lay listening to the soft pad of Whisky's feet as he patrolled new territory. He would give an occasional aimless 'woof' as though he too found the silence strange and wanted to reassure himself. Then he was quiet and I was aware of faint creaks, rustles and whispers, as the old house settled down to some secret nocturnal life of its own.

"We need some fresh air", I said, one afternoon when we had been busy with curtains, etc., and so, pulling on our terribly new looking gumboots we went for a walk around our ten acres. The house stood in about two acres of land and we then and there began to plan the renewing of the old orchard, the cleaning of the pond and where our flower beds and kitchen gardens would be situated. "This is our land", I said to Maisie, "every blade of grass, every tree". When I opened a large gate at the back, the realisation that the two rather soggy looking fields beyond were also ours, filled us both with such pride of possession that we almost bent down and kissed the muddy earth!

"Gosh, I could do with a beer", exclaimed Sammy that same evening as he drove home the final nail in the new kitchen shelves; and so, for the first time we walked the half mile of dark lane and for the first time opened the door to the warm friendliness of the 'Eagle' and the equally warm welcome of mine host George McKay. George and his wife Doris had made the 'Eagle' everything that a small English country pub should be, where, whether summer or winter, an hour of cheery companionship took pride of place over what ever drink was in one's hand. It took just one visit to learn that the saloon bar was for passing motorists and that the real heart of the 'Eagle' was in the Public Bar, where country voices talked of country affairs and Len Eade george Sutton, Jimmy Reid and other regulars played dominos. Len Eade had a small bakery in the village, where bread was still handmade and the crusty golden cottage loaves he produced were a joy.

We dropped into the habit when we were at home of setting out at nine o'clock to walk to the 'Eagle' to spend an hour gossipping with the many friendly people we met there and Whisky, our Collie (apart from that in the glass) was a great favourite with everyone. He loved these jaunts to the 'local' and when the clock struck nine, if we had not put on our hats and coats he would rise, yawn, shake himself, look at the clock and stroll over to the door to wait expectantly. He knew the time - but then, as George Sutton once remarked, "That Whisky's a proper wise owd dog"

It did not take Sammy long to find digs in this friendly village so we all settled down very happily. Perhaps I have made all this sound to take place over a short period, but it was not so. There were tours or such 'dates' as Luton, Reading, etc., where we managed to reach home in the wee sma' hours and leave again about three o'clock the next day I loved driving and any theatre within or around eighty miles or so was possible, though I usually felt, after a stage excitement, coupled with the late hours every night (or rather a.m.) all week, my last journey home on a Saturday was just a bit tiring. As a matter of fact it was quite surprising the number of theatres we could play and get home every night... Colchester, Ipswich, Southend, Cambridge and others I forgot, also nine London Theatres. So as you will see, we landed in a fairly handy spot (near Chelmsford) when we bought Ponds Farm.

I have related earlier how Sue, the bull terrier joined us at Nottingham, so now we were four. She had obviously been

ill-treated before we had her and when she found herself well loved, she became Maisie's shadow. I have never seen a human and an animal so close as those two were.

Going away on tour meant that 'Pop' had to be left alone. Had it been just for an odd week this would not have been so bad, but we could set out on a ten or twelve weeks' round Britain Theatres trip and, while it was easy to phone each night to hear how he was, it was nevertheless a troublesome thought. He was in his late sixties and not particularly 'young for his age'. We had to find someone who could be trusted to visit the house every day and, in general, keep an eye on him.

Everyone we asked said, "Daphne's the girl you want", so Maisie and "Daphne" had a chat and "Daphne" - alias Mrs. Denis Whybro, was the girl we had. Her husband Denis was in the Korean War at the time and she had two young children. Pop was a food hoarder and it was Daphne's job to see that stale food was thrown out and act as his 'home help'. It was a wonderful arrangement. Pa Jones had a real liking for Daphne and her children Leslie and Christine so her children had a new 'grandfather'. Later - years later - we discovered that she was No.21 in the Monte Rey Friendship Circle, which was a surprise, but after she agreed to take over we were able to go off without any worries. On occasions I used to run them all to Southend, during the 'Illuminations'. The boy Leslie was almost too young to appreciate the lights but some sixteen years later, during which period he had not seen me, (after we left Essex to retire to the Island of Arran), when we met again the first thing he said was, "When I look at you, you bring lights to my mind". I am as usual wandering off at a tangent but before getting away from Daphne, in far, future years ahead, both Daphne and Denis were to prove to be our great friends in our need after Maisie had a cerebral haemorrhage.

However, to get back to things Theatrical; I only once played Perth Theatre; situated in beautiful surroundings, it was more famous for 'Rep' than Music Hall but the audience was terrific.

Later on, I played Inverness and both these Theatres were a considerable distance from Ponds Farm but on the return journey there was Aberdeen, then Dundee once more. It was nice to revisit these two Theatres, which years previously had given me such a great start to my 'Variety' career. It is a great pity that I never kept a list of my engagements, then I could have told you the exact dates on which I appeared at every Theatre, though I do not suppose it really matters to you the readers. Anyway, wherever we were, after the theatre, before supper, we nightly phoned Ponds Farm and it was a standing joke among the Professionals who happened to be with us - who'd say, "How's your father, how's Ponds Farm, how's Whisky, how's Susie and Uncle Tom Cobley and all?"

In an earlier chapter I wrote about how I followed Allan Jones the week after he had played a certain Theatre, and mentioned I thought it silly arranging one singer of "Donkey Serenade" to follow the other.

This was not the only instance I met stupidity. Revisiting Dundee Palace Theatre on one occasion (I held this Theatre record), I found that my name was sole top of the bill, and that to my great embarrassment, lower down, was the name Robert Wilson, whom I greatly admired. Robert, at that time, was possibly the best known Scottish tenor and was certainly unsurpassed at such songs as "MacGregor's Gathering". In addition his record of "Down in the Glen" (incidentally written by my pianist Harry Gordon) was top pop seller of its day. Yet here he was, not even on the top line alongside me. Frankly I did not need Robert Wilson, nor did Robert Wilson need Monte Rey, and I felt it was an insult to Robert on his

on his own stamping ground. So the promoter made a mistake. Before leaving Robert, I'd like to say that he was the most magnificent 'KILTY' I've ever seen. It was always a pleasure to come home to 'sanity' where all was beautiful and the only upset might be if we hadn't had sufficient rain to satisfy our potatoes (five acres) or if some of our seventy canaries had escaped from the large aviary, or one of our 150 poultry had gone off laying. Mundane things perhaps, but to us, after the so-called glamour and excitement of the stage, . . . absolutely marvellous. We came down to earth, with a delightful bump.

One of the nicer aspects of touring was that I had so many hundreds of fans who had by our constant meetings, become close friends and many still alive have so remained, though they must be over aged fifty by now! Recently I had a birthday and although I had retired in 1956, some 180 people took the trouble of writing to me, twenty years plus later. I could never say the public was fickle. I digress again, because this is present history and not the past which I'm trying to tell.

Today, around Finsbury Park, London, area I imagine that fog - the real smog - is a thing of the past. I well remember terrible week when appearing at Finsbury Park Empire with Elsie and Doris Waters, Billy Carroll and Hilda Munday and other stars, when on the Monday evening, one such fog descended, and we, having come by car, were unable to get home. It lasted three days during which time, Maisie and I had to sleep in the theatre, which we did quite comfortably, (though very reluctantly) owing to the kindness of Elsie and Doris who had two marvellous travelling rugs with them, and which they loaned to us. So there we were, marooned in a theatre only 27 miles from our beloved playground. Even when the fog lifted during daylight we were afraid to attempt the journey in case (as it surely did) the smog should fall again before darkness. No wonder that we began to feel that there must be more to life than glamour and applause.

One day, Pop, Sammy and myself were laying a horse shoe road from the farm gates to the house, the foundations for which we got from knocking down a few old buildings and using the bricks as rubble. After which the Council supplied us with loads of ashes; while with a hose pipe and ERE111, plus a large roller hooked on, we drove round and round till we were satisfied. This occupied days and we had numerous teabreaks between. During one of the teabreaks Maisie glanced at the farm gate and noticed a man, woman and two children looking very interested. I went to speak to them and discovered that they had travelled from Worcester just to see the house in which we live. We asked them to join us for tea, along with the pigeons, the poultry, the wild doves and the wild fowl from the pond. They told us they had once been to London to look at our flat where we lived in Myatts Park. That was Mr. and Mrs. Bishop with their children Joy and Gary, whose children had the middle name of Dudley (from the Hippodrome) and one of Aston where they had heard me while still unborn. Hence the middle names. If there's anything about 'dates', when I retired etc I only had to ask 'Flo' - Mrs. Bleasdale a Geraldo fan - she can inform me of everything. When we finally arrived in Arran I realised I hadn't a single Monte Rey record with me. When she knew, Flo started my collection by producing over thirty 78's. I wonder if the young people of today will remain through all the years such loyal fans as these. Maybe I didn't realise it but I was truly blessed, as Maisie often told me.

I have written so much about our Country Home, that you will have begun to realise it was becoming more important than the stage. In fact, though we didn't realise it ourselves, we were beginning to resent the touring which meant us leaving 'home' for weeks on end. Apart from this I was reluctant to face an audience night after night and week after week and at times felt I did not have the will to keep on singing. The voice was not failing, the applause was just as much as usual but something inside me - spiritual - or

whatever it was, made me lose the joy of singing. By 1953 or 54 it seemed as if I was just going through the motions and there was nothing real reaching the Public. After all I had been thirteen years really singing full power as a 'Headliner' on music halls, etc., but that wasn't all. Before this I had been working hard with Geraldo and then Joe Loss and others since I became Monte Rey in 1934. Not only that, but as Montgomery Fyffe I had been singing 'highbrow' professionally for about five years which means I had been vocalising non stop for some 26 years. Looking back it is clear that I was not born with the old timers' music hall instincts which enabled them to go on year after year until they "died". By the end of 1954 I was doing less and less, and by 1955 was not doing half the work I had done in the previous years. Sometime on 1956 I decided to throw in the towel despite the fact that what must have been the "Third Generation" of teenagers was still yelling for me. Waiting at the stage door shouting, "We want Monte". It never seemed to strike them that I had been a pinup boy for their mothers and perhaps their grandmothers. So one day we just said, "NO MORE" and that was that we both thought. Many months later the agent phoned offering me a lucrative four weeks at a provincial theatre. He coaxed and coaxed until, despite Maisie's expressed regret, I fell. I was singing well enough acting well enough, but was SO UNHAPPY that I even tried to get the 'sack' during the middle of the second week by picking a quarrel with the owner of the theatre. Alas I had to fulfill those unhappy weeks. It was certainly goodbye after that. Goodbye without one single regret. I'd had a wonderful time and great happiness all my life, until as I write this in 1980 I am still remembered by many fans who write to me on Arran.

Her Grace, the Duchess of Montrose had told me there would always be a home (cottage) for me on the Isle of Arran, to which I could retire at any time I wanted to come home to Scotland. Well in June 1957 that day arrived and Maisie and I set off for a new kind of life in this beautiful Island far away from the life to which we had become accustomed. Some weeks before leaving, after hearing that everything was arranged, we sold Ponds Farm, then received a shock. The Duchess died suddenly and there was no mention of a house in her will. So there we were without a home. It was a terrible fright, but some three weeks later her daughter Lady Jean Fforde phoned me to say that her mother had told her about the house, and that there were two cottages, either of which we could have for life though it would not belong to us. It was like waking from a bad dream.

The manner of our journey was different from that which we had intended. Having two dogs, neither of which had travelled anywhere before, we wondered how they would accept the long journey by train and boat. We had purchased four first class rail tickets, but when the pantechicon arrived at Ponds Farm the night before our journey we had a really daft idea. We had told the driver that he could load up but to save himself looking for a room for the night, he could leave a bed in one of the rooms. During the early morning (about 2 a.m.) Maisie wakened me and asked if I'd go to the window to see if the rear doors of the lorry were half-doors, i.e. could the upper half remain open with the lower half closed? They could, so Maisie said, "Let's travel in the back of the lorry." When we put the idea to the driver he said we'd be exhausted, but there was room beside him and the dogs could be shut in the back. This was not the idea and when we suggested the dogs' old arm chairs (which were to be burnt) and ours be loaded last of all, so that we could chain the dogs loosely to their chairs and we sit comfortably in ours he really thought we were insane. However, we were breaking no law so we travelled like gypsies and were singing most of the way. About 450 miles in the back of the lorry stopping every two hours to exercise the dogs. Thus we entered our new home town of Brodick, and as we were with the furniture we fitted it into its new surroundings and there it remained exactly as it was, for

the next sixteen years. We had sold all the large furniture and what we kept was remarkably right for our new, smaller surroundings.

This in June, 1957, ended the story of Monte Rey, known as Radio's Romantic Singer.

P A R A G R A P H S

by PAUL BAKER

BASIL HALLAM

The real name of the famous Musical Comedy star Basil Hallam ('Gilbert the Filbert') was, (Captain) Basil Hallam RADFORD. He was attached to 3KB Section, No.1 Balloon Squadron of the Royal Flying Corps. He was killed after falling from his balloon on 30th August, (? 1916) when near ACHEUX, France. My information is taken from "The Balloonatics" written by Alan Morris, published by Jarrolds, 1970. I expect that this book is available through the library service, if you want to know any information of the "Balloonatics". Basil Hallam was engaged in observation of the enemy's movements.

CHARLES PENROSE

I was most interested in the comment on the non-laughing Charles Penrose record of "Oh Lampstead". I have another which is on Scala 639, "THE BLOKE WOT'S LEFT BEHIND" (A Cockney's Lament) which is rather an odd recording. It is a serious-cum-comic rhyming monologue portraying a cockney who has been refused application to "Join-up" on bad teeth.

laments how his chums will look upon him when they return from fighting the Germans, despising him because he didn't enlist and "do his bit" for his country. On the reverse of the record is "BILLY WHITLOCK AS A SPECIAL CONSTABLE" by "Whitlock & Co." which incidentally is the 'A' side of the record. I get the feeling that this Penrose recording was to "fill the record" so to speak, as Scala Records 635 & 636 are all sides by Billy Whitlock, I am assuming that 637 & 638 could have been Whitlock issues as well, which brings us to 639 of which one side is by Whitlock; maybe there was not another Billy Whitlock recording to put on the 'B' side of the record, so we have "A COCKNEY'S LAMENT" to fill up the number of records allocated in the Scala catalogue.

A V I A T I O N O N R E C O R D S

I can add a couple of ragtime pieces with aviation reference - Firstly, "That Aeroplane Glide" (Israel) by Prince's Maie Quartette on Columbia-Rena 2016. Nothing very exciting in the words of the song, although the occupants of the flying machine do manage to fly round the moon and visit the Milky Way!! Secondly, "The Aeroplane Walk" which featured in the musical revue "As You Were" (Pavilion Theatre, London, 1918) I have a recording of it on H M V C874 by the Mayfair Orchestra, in which is included in a "selection", so can not add anything regarding the lyrics. The composer is H. Darewski, so it should be available as sheet-music.

T H E J U N O P H O N O G R A P H

I had previously thought that the 'Puck' type of phonographs were just about the cheapest type of cylinder machines commercially available until I saw this advertisement. You will see that this "latest production in phonographs" was sent free simply by selling 9 articles of jewellery at 1s 6d

Editor's comment - No. It was not the end because so many fans having made the suggestion, the late 1970's saw the reissue of Monte Rey's 78rpm records on Long Play records. Two were under his own name while others were as the named vocalist with various of the great British dance bands.

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When writing, state whether Mr., Mrs., or Miss.

BRITISH PREMIUM SYNDICATE (Dept. 73), 282, Central Chambers, GLASGOW.

each, and that it was made by the JUNO MANUFACTURING CO. under Patent 7594 of 1900. I took the trouble of obtaining a copy of the patent, entitled "Thompson's Improvements in Graphophones or Phonographs". Date of application 24th April, 1900, Accepted 23rd June, 1900.

The main, so-called 'improvements' were in the methods of 'imparting motion by hand to the sound-record, whereby an even application of power is obtained', and the way in which the "trumpet" was seamed together. From information taken from the specification, it would appear that the horn was to be made of celluloid, and the reproducer, attached to it consisted simply of a tubular piece of glass bent at 90° to a point at one end, with a leather-cushion between the stylus and the horn.

To change records, the operator was required to slip off the elastic-band drive-belt and lift the record and its carrying spool complete as a unit from the two vertical supports that

Pipe-Major Forsyth enjoys the distinction of being the official piper to the Prince of Wales. He is a piper out and out. If he is asked why so many people make fun of the bagpipes - he has but one terse reply, "Ignorance". It is perhaps because of hisdetermined faith in his beloved instrument that the genial pipe-major has made some of the best records for the talking machines of the best known companies including Pathé, the Gramophone, Columbia, Edison Bell, and Odeon. "I find," he said to me, when I called upon him in his Clapham home, "that the old national airs of Scotland, like the 'Cock of the North' remain the favourites wherever the records are reproduced. Of course pipes are a national instrument, and are best heard when they are interpreting in a strange, inexplicable, but always effective way, the sentiments of the Scots people.

Pipe-Major Forsyth has been wedded to the pipes all his life. He prefers to sum up his life in a very few words. "I was born and brought up in Edinburgh, and I was taught the pipes by an eminent piper, who served under the Marquis of Lorne - the present Duke of Argyll. When I was sixteen years of age I joined the Scots Guards, and remained with them for eighteen years, and then I was appointed three years ago piper to the Prince of Wales, which position I still have the honour to occupy. I can say, with truth, that I have played before most of the crowned heads of Europe. The King and Queen, The Prince and Princess of Wales, the Duke of Connaught, and most of our Royalties are very fond of the pipes, and the instrument finds great favour, as I know from the personal privilege of performing before them, with the Kaiser, the King and Queen of Spain, the King and Queen of Norway, and the King and Queen of Portugal. When Prince Fushimi came over here as the representative of the Mikado I had the pleasure of playing at one of the banquets given in his honour and he was delighted with the music, the like of which he had probably never heard. Now it is a curious thing that, while the bagpipes among a certain class are made fun of, they meet with unexpected quarters. Many of our native Indian regiments have adopted them, and even the Sudanese have taken them up. But, as you say, these are some people who jeer at them, but they are empty-headed and have no taste for the true essence of music. Of course a great many people take their idea of the pipes from some people who attempt to play in the streets. I have not seen a really good player of the pipes on the streets, and it is unfair to form a general judgement of the pipes on the basis of these doubtful performances.

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(This article extracted from the 'Talking Machine News' of February, 1908)

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MY FAVOURITE LABELS

I do not suppose that I am the first (or the last) to see a pile of records in a junk shop, and, going through them, say "That's a nice label. I must have that", regardless of the musical contents.

I am a sucker for Pathé 'Actuelle' records and never pass them by. Those octagonal labels with their rich gold surround and the tasteful ivory, pale green or pale pink centre. I haven't very many and some of them sound a bit grim - but who cares? I have a French 'Actuelle' made of some brown substance, with a black label and the usual gold octagon. Very classy: but I prefer the British version. What were the America issues like? Perhaps someone will tell us.

Talking of Pathé I have a 30cm French issue, electrical recording, with a distinctive "art deco" label in orange and white with black lining. I suspect that this was quite a famous design in its day.

Early electric 'Homochord' labels are a sumptuous red, gold and black. At least, the Hayes pressings are. The 'Sterno' pressings are a bit dowdy.

Talking of "Sterno", No 256 (matrix S310): 'Piccolo Pete /

Wherever I have been I have found the pipes are very much appreciated, and I am still giving lessons to a number of people who are anxious to learn. But they find out this: the pipes are one of the most difficult instruments you can find. I have turned out, if I may use the term, six very good pipers for the London Scottish, and I find that, after course of careful study, my pupils become almost as great enthusiasts as myself. You ask me if the great musicians appreciate the pipes. I cannot see how they can help it, but there are difficulties. The late Dan Godfrey and other conductors have tried time after time to incorporate the pipes with orchestra. They could not do it, however. We have only nine notes, from G to A above the line, and the restrictions here involved means that the pipes can only be used with the band in the simplest of tunes. In the case of any elaborate music the partnership would be out of the question.

Remembering the great Dargai incident, where Piper Findlater played his regiment on to victory, although shot in both legs, I asked Mr. Forsyth if he had anything of the effects of the inspiriting charm of the bagpipes in war.

"No," he replied. "I was certainly in the South African War, and I can tell you that I found that the Boers were very fond of the pipes, which they called the "sack doodles". Of course the pipes, which were once employed to sound 'the charge', are not likely to be much used now, as hand to hand fights are out of date, and, fighting the enemy at long range, one requires silence. I have never had the honour of playing 'the charge'. I am very glad that the pipes have proved such a success on the talking machine. This is a very severe test, and the success proves what experts all know, that the instrument is extremely delicate and requires as much attention as a first class piano or violin. Of course the bagpipes are heard at their best among the hills - 'the haunting music' of which we have read, but even in a great building like the Albert Hall or Queen's Hall you can secure some wonderful effects, which cannot fail to be appreciated by those who possess a keen ear for real music. Of course the open tone becomes more mellow.

A set of pipes costs anything from £5 to £50, but there are some elaborate gold-mounted sets which might reach the price of £300. This was the amount paid for a set presented to Kaid Sir Harry Maclean by the Sultan of Morocco. The Kaid is a wonderful enthusiast, and when he was captured by Raisuli I had to forward his pipes to him in his captivity arranging for them to be sent to the famous brigand's stronghold. The Moors are wonderfully struck by the pipes, which are singularly adapted to some of the most popular Moorish tunes"

* * * * *

by GEOFF PERCIVAL

When Niccolo plays his piccolo" by Bert Madison and his Band, with anonymous vocal (actually Fred Douglas) has a very non-Sterno appearance and sound. Could it actually be the same as Dominion A230, despite the discrepancy? Arthur Badrock lists this as being by Jay Wilbur's Band - but he also mentions that there was an unofficial "hot line" between the two companies through a senior official. We must get Sherlock Holmes on to this!

But, back to attractive labels. Everybody seems to like the red/green/gold combination of Regal - Zonophones; but I have a weakness for all the later Zonophones, especially when they switched to a bright, sharp green. Know what I mean?

Imperial came out with some nice labels. I have an early acoustic of Ian Colquhoun, which he announces himself. This is an elaborate label, complete with curtains, swags and crown in purple and gold, topped with an Imperial crown. The main part of the label is pale grey with black lettering. The final Crystaleate-issued Imperials are nice and smart, with the black border and bright red middle. The earlier type in two shades of red strike me as a bit 'wifshy-washy'; but oh! Those two-toned mauves. I could eat them!

My favourites are the pre-electric Imperials, a clear mid-blue with gold curtains, swags and crown. But have you noticed a number of variations on these? Some are more 'crisp' than others.

Duophone rang the changes, too. The purple and black labels though neat are nothing to write home about in my view; and the black-and-red ones on the laminated series are even less inspired; but I have a pre-electric record in black and deep lilac, depicting their remarkable double soundbox. (I have a bag for this record). In passing, can anyone tell us what this soundbox sounded like? It was meant to be a sort of acoustic tweeter-and-woofer combination. I saw one in a shop window once - but the man would not part with it!

The earlier Piccadilly labels were attractive... The white -

B O O K R E V I E W by FRANK ANDREWS

of "THE COMPLETE

I have reviewed this book as a complete ignoramus when it comes to questions of repairs and restorations to talking machines, objects which do not interest me to any great extent at all. "Phonographs" in the sub-title also includes machines that play discs. One question arises - how old does a machine have to be to be classed as "antique"?

Mr. Reiss is an American and the book is published in America but it has a strong international appeal in that it deals with phonoigraphs, gramophones and graphophones manufactured mostly by the big names in the Talking Machine Industry such as Edison, Columbia, Zon-O-phone, E Berliner and Gramophone & Victor. Seeing that all these names were household words in Britain (with Victor contributing to the Gramophones) the appeal of this book to the British reader should be almost as great as to American readers.

The bulk of the book is lavishly illustrated with photographs and diagrams and a text explaining how machines and parts are constructed and operate with instructions on how to repair and restore same. It is divided into three sections.

Section 1 deals with the moving parts of the machines. Section 2 deals with all the acoustical aspects and problems that are met, and section 3 deals with cabinets, horns and metal parts that may need repairs or restoration.

From my novice's point of view, this work should fill a need for those collectors who have an interest in machines with the urge to bring them back to an "as new" condition. I at present know of no other book which deals as comprehensively as does this with reference to the different types of machines which were around in the early years of the industry.

I am unable to vouch that the procedures mentioned and the advice given is of the best. I can only surmise that whatever problem is presented, the author has himself practised what he preaches, and that the results he has attained have justified the methods he describes and recommends.

It may be that others will advise him of better ways of carrying out some of the chores he elucidates upon, if so a second edition of this book will be even more precise on the best way to tackle some of the problems - if such is necessary.

Some short sections at the back of the book comprise a Bibliography and a number of appendices on subjects associated with the bulk of the book - those on soldering and on stroboscopes being the most relevant.

Appendix "F" dealing with a portrait gallery of machines and the companies responsible for them has a number of inaccuracies

For the Gramophone, the three distributors in the U S A were not given. The National Gramophone Company did NOT belong to Emile Berliner and Eldridge Johnson's firm was NOT the Consolidated Gramophone Company. The FOUR companies which

and-gold ones, that is. The red celebrity issues were nothing special, visually speaking.

And what about the acoustic pre-1914 Albion labels? Simply gorgeous. Winner came up with some nice full-colour designs, too. Have you noticed the two different hat-types of the man-on-the-course?

Pre-electric Vocalions were dignified, a large square format with a blue middle and fancy gold-and-black border. Had the designer seen the Actuelles?

Well, now, having opened up the subject, perhaps other readers might step forward with some of their favourite labels.

Editor's comments: The late Major Annand had a large cabinet type of Duophone machine complete with double-soundbox. It sounded good - but not special, or spectacular!

TALKING MACHINE" by E. L. REISS

distributed the Gramophone in the U S A, in chronological order were 'The United States Gramophone Company', 'The Berliner Gramophone Company', 'The National Gramophone Company' and the 'Consolidated Talking Machine Company'. The Gramophone Company of London, and its successors, were not affiliates of the Victor Talking Machine Company until the early 1920's.

The Zon-O-Phones. These were NOT marketed, from the first, by the Universal Talking Machine Company - it was the Manufacturer. The marketeers were the National Gramophone Corporation and when they failed, in 1901, the Universal Talking Machine Company took over with a new company, the Universal Talking Machine Manufacturing Compnay, becoming the manufacturers. These two companies were NOT bought out "in late 1904" by the Victor Talking Machine Company. They were acquired by the Gramophone & Typewriter Limited (of London) in June 1903, and resold to the Victor company in September of the same year. There is no mention in the book of the large European side of the Zonophone business and its machines.

Columbia. The American Graphophone Company did NOT become part of the Columbia Phonograph Company in 1894. Those two companies, in 1894, formed a new company, the "Columbia Phonograph Company, General", which was formed to be the world wide distributor of Columbia merchandise, except for the District of Columbia and two of the states in the United States of America, whic franchise belonged to the Columbia Phonograph Company of Washington, D.C.

It is a great pity that a modern book should still carry myths about the histories of some early companies, however I do recommend this book, with its main objective, to those would be repairers and restorers of old machines. The instructions are directed at the uninitiated, like myself, but one should always bear in mind that there are often alternative ways, perhaps better ways, of carrying out some of the tasks of which our author may be unaware.

The book as 184 pages. It is published by The Vestal Press of P.O.Box 97, Vestal, New York 13850, U S A. The page size is 8½ x 11 inches. In soft cover it costs \$14.95; in hard cover it costs \$24.95. Postage inside USA is \$2, or by UPS it is \$3. It will naturally be more outside USA for postage.

ANOTHER REVIEW BY BARRY WILLIAMSON

The book is described as a guide to the restoration of antique phonographs and surely this is a gap in the current literature. The main book is in three sections 'Mechanics', 'Acoustics' and 'Cosmetics', whic is pretty basic and self-explanatory. These are followed by a fairly superfluous Bibliography and six strangely assorted Appendeces. Why on earth does soldering justify an appendix when electro-

plating comes into the text of cosmetics. Most of the appendices will provide interest only to the total newcomer to the hobby, and appendix F, potentially the most useful turns out to be superficial, less than entirely accurate and gives an indication that the author suffers from that phonophobia which causes the sufferer to believe that sound-recording history ended in 1912.

Some may judge it unjust or unfair that one who is wholly and occupationally involved in the supply of spare parts and to some degree in the repair of gramophones and phonographs should be writing in a hobby magazine on this subject, but my experience of fitting some 200 to 250 springs each and the repair / overhaul of a greater number of soundboxes / reproducers annually does give some value to my remarks. Perhaps my reading of this book got off to a bad start because my copy opened itself at page 87 and my eye was immediately drawn to a photograph 'Drilling out a broken hinge pin . . .' illustrating a method totally lacking virtue. The text turned out to be on page 88 and described (incompletely) the opposite and correct way of doing it. Undismayed I turned to page 9, the section on Mechanics, the Spring Motor, How it works and I am pleased to report that I was unable to find any error in the first six lines but from there the path was more dales than hills. Before the page was out I was wanting to point out to Mr. Reiss that grease does not attract dirt and dust but will cause the dirt and dust to adhere which is quite a different matter, pedantic maybe but why be inaccurate? Three lines on and he is accepting Vaseline as an alternative to his preferred dry gears. In the 1980's the oil companies produce a range of greases which are vastly superior to anything available to the original owners of our machines, why someone who feels qualified to write a book should advocate a product intended for general household use baffles me.

There follows a mish-mash of advice some good, some bad, some to be tried with more caution than advocated, some not to be attempted unless you have the necessary experience and skill but all in all a veritable minefield for the inexperienced. A few examples. Page 19. Photograph of tap and stock presumably intended for the inexperienced who would not know what it looked like. But no warning about the need to drill to accurate tap sizes and the awful risks of broken taps, especially the small sizes.

Page 25. Removing the retaining ring from a new mainspring by a 'Good way' which is bizarre to say the least, sounds more like a party game and is damaging to the spring. I add that the employment of this method invalidates the 12-month guarantee that goes with Phonoservice mainsprings.)

D O N C A R L O S

On 22nd April, 1941, I had to report for military service at Kennington, near Ashford in Kent, and was put into a training unit called 'Wavell Squad'. There were about 20-25 men in this squad and Birrell O'Malley was one, so I suppose he had an army number close to my own, and we got to know each other quite well, as most people did under the circumstances.

About four months later when we were posted to Tonbridge, he was suddenly posted away to some kind of army entertainments unit and I have never met him since.

However, all the Troise records that I have, or have heard, seem to feature him as Don Carlos, as do various film extracts.

All the intake in 1941 to this training were either 20 year-olds like myself, or those in the 37 age group like O'Malley, so if he is still around, he'll be in his early 80's. I do recall that he received quite a lot of music through the post and would probably have been more forthcoming, but we had an East-endner named Sampson in the squad who tended to shout his mouth off quite a lot about "Don Carlos", and inhibited O'Malley who was a quiet man. Sincerely, George Frow.

Page 27/8. Replacement of worn bearings; A silly section telling you that you can ream out the old bearing and fit a new brass one then goes on to say that the tricky part is reaming out accurately so the new bearing sits in the right position. Yes tricky indeed but how do you do it and if he's not going to tell us, why mention it?

Page 28 - we are told that brass gears will wear steel gears and I would not argue with that although it is less common than he suggests. Then he goes on to say that brass will wear a fibre. Will it? I've seen many worn fibre gears but never seen the driving gear worn by it, and come to that, I've never seen a fibre gear driven by brass.

Page 65, we are advised to build up sound-box pivot points with hard solder . . . but no word of caution about the material of the sound-box body.

And so on it goes with good ideas interspersed with bad and often bizarre notions, endless cautions at some points and none at all at others.

It is difficult to decide to whom this book is aimed because it is too rash for the newcomer to the hobby and insufficiently detailed for the experienced - but dangerously it appears to be suitable for the newcomer. It is well produced with clear photographs and if you feel the need to fill a space on your bookshelf it is a must I suppose, if you feel you must have every book available on the subject it is a must. If you want a good addition to your library, I would not recommend it.

A final point. If you think my disapproval is a professional fear that I will lose business you would be entirely wrong. I can only undertake a limited range of repairs due to lack of time, for which very reason well over 90% of the suggested repairs could not be undertaken by me.

* * * * *

A good long time ago, your Editor wrote in these pages that one could allow a spring to come out in a sack in order to restrain it. That was written in the days when sacks were made of very strong natural fibrous material. Modern sacks of any manmade plastic material are just not to be used. A spring escaping from a barrel is an extremely powerful thing which would just cut itself out of a modern plastic sack (however thick) so fast that you could rapidly be very badly injured or maimed, before you had time to know what had happened. So, be safe. Whatever method you use to extract a spring from its barrel, remember that it is something not to be undertaken with anything other than extreme care.

* * * * *

O B I T U A R Y

It is with regret that we convey the news that Sir George Thalben Ball died on 18th January, 1987, aged 90. This famous organist visited Bournemouth when aged over 80 to play a recital in St. Peter's Church, and it was gratifying that the church was full to hear him play, and as there were a good many young people present it was clear that his reputation did not depend on old records. In our issue No.59, page 1557, Derek Pain contributed an appreciation of Sir George. Hearing how skilful he still was at an advanced age, one could only reflect how great he must have been in his prime - when I was just a boy, in fact.

* * * * *

O B I T U A R Y

As we go to press news has arrived of the death of Raymond Howl of Wednesbury. I first met him in 1968, since when he has always been one of the nicest collectors one could know. That is how I shall always remember him.

Systematic discography has been established for a good many years now. It is an understandable craft to record-collectors, for it enables them to see just how many records their favourite artists made, how many of them were actually released for sale, and how many more could be released if the owners of the original masters or test-pressings could be persuaded to issue them on records, which these days usually means an LP compilations.

There is no book of, say, the discography of EVERY operatic singer. There are books on many singers, some of which have apologetic listings as an appendix popped in at the end. The contemporary magazine *The Record Collector*, begun by the late and fine James Dennis, now edited by Clifford Williams, formerly of the Welsh National Opera, over the past 30 plus years has been giving detailed articles on operatic singers, usually with a discography of the main subject of each issue. Some of these have dealt with singers whose careers were during the first years of the recording industry, but later singers are not ignored as exemplified by the current edition dealing with the Australian soprano, who recorded from 1928 to 1976, Marjorie Lawrence, but nevertheless spent most of her life in a wheel chair.

Similarly, reissue LP records, while bringing to us again valuable performances of the past, are rarely part of a systematic progress. The major companies usually release bits and pieces from all over the place. It often occurs that, whether your preference be for opera, jazz, brass bands, or ocarinas, you often have certain more "popular" pieces of an artist's repertoire in more than one, or several compilations, while certain important items stay for ever ignored. Admittedly, even one's very favourite performer may be admitted to have had a "bad day", but if his audience endured (!!) it, such a master lingering on the shelves of a recording could be issued for the sake of completeness - perhaps as the last 'track' on an LP where one could conveniently stop the record if necessary.

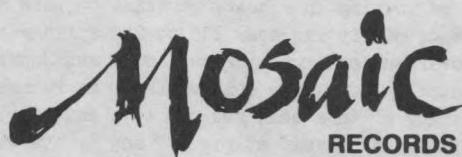
This "bits and pieces" compilation annoys me. So do the compilations which jumble-up an artist's work in anything but chronological order. (This gave rise to a certain gentleman's youthful recording to be placed on an LP after his grown up, so one well-known reviewer claimed he had sung a couple of songs in falsetto !!)

The French RCA Victor bravely issued a 24-LP set of Duke Ellington's recording over the years for the parent RCA - Victor. CBS undertook a similar giant set for Count Basie's mammoth output. Whether these sets were intended to be limited programmes one does not know, but they did not last long. Name whom you wish, and I believe I am correct that all of the really complete collections of an individual artist have been released by record companies owned or directed by enthusiasts not entirely dependent upon the record reissues for their livelihood. Thus I was pleased, a generation ago that I bought the complete Olympus reissue set of Enrico Caruso recordings on 17 LPs, which Ron Phillips organised in between serving on juries.

In quite a different field, if you like Bing Crosby's work you should support the series which JONZO records are producing to document his complete commercial 78rpm recordings. No project can succeed without financial support from collectors.. Verbal enthusiasm is insufficient.

In printed matter, the reprinting of the Edison Phonograph Monthly booklets in their entirety in bound volumes appears to have foundered temporarily because of lack of "cash flow". The appearance of each volume depended upon finance generated by preceding sales. It seems that, with increased costs of printing, the gap between previous sales and new money required widened. These were in limited edition, and we are surprised that insufficient collectors

were keen to support such an interesting and worthwhile reprint scheme. Ironically, and sadly, three keen gents who were subscribing to 'The Edison Phonograph Monthly' through this magazine have died without having the pleasure of completing their sets. We still have a few copies of past issues here for sale, and can easily arrange for the supply of any we do not have.



197 STRAWBERRY HILL AVENUE
STAMFORD, CONNECTICUT 06902

If you are a jazzfan, we hope that you have heard of Mosaic records whose 'logo' and address we show above. Mosaic again is a 'small company' possessed by a couple of enthusiasts who were tired of the situation where certain tunes were reissued repeatedly, while others never saw the light of day.

Michael Cuscuna and Charles Lourie are producing boxed sets of LPs pressed on pure vinyl accompanied by excellent booklets of notes and photographs taken around the time of the recordings, or of the artists while actually recording the items in the box.

Their latest is the most ambitious. A box of 21 LPs reissuing all (except four) of the jazz matrices recorded by the Keynote company 1941 - 1947. The set includes the issue of 115 previously unreleased masters. (the four exceptions were of a group led by Horace Henderson, of which the masters were never released but sold to another company.)

Previous releases have featured Thelonius Monk (Black Lion), Charles Mingus (Candid), Art Pepper and Clifford Brown (Pacific), Jerry Mulligan (Pacific & Capitol). From Blue Note has come numerous reissues of Thelonius Monk, Albert Ammons, Tina Brooks, Ike Quebec, John Hardee, Port of Harlem Jazzmen, Sidney Bechet, Art Hodes, Bud Powell, Benny Morton, Jimmy Hamilton, Ed Hall, James P. Johnson.

Those we have heard have all been very well transferred with no modern tricks. If you are interested, write to Mosaic, mentioning this magazine. Each set is complete and definitive with all remaining takes.

Histroic Masters Ltd is reissuing 78rpm records pressed from original masters. The issue for Feb/March 1987 will include five double-sided 10-inch records of items by Melba, Chaliapin, dal Monte, Boninsegna and Kurz. I have not heard any of this company's products. This set is limited to 300 sets at £30 per set of five discs plus postage. For details write to Stanley Henig, Secretary, Historic Masters Ltd., 10. Yealand Drive, Lancaster LA1 4EW.

A new B A U E R. We understand that Brian Rust is to work upon a revised version of this famous discography of vocal recordings of concert and operatic artists. He proposes covering the years 1896 to 1925 (the end of the acoustic era). He would be interested to receive details of anything not included in the original 'Bauer', as well as takes, matrices, etc. The new work will cost up to about £20. If interested write to Brian Rust, 50 Ulwell Road, Swanage, Dorset BH19 1LN

Peter Lack of 3 Grosvenor Gardens, London N 10 has had made some vinyl pressing from original Phonotype 'metals' of recordings by Fernando de Lucia. So far 17 double-sided records have been produced, the earlier of which are now in very short supply, so we suggest you write for details. Mr. Lack can see callers by strict appointment only. We have his advertisement elsewhere.

For artistic merit and executive efficiency this famous regimental band undoubtedly holds premier rank - indeed, we quite agree with the 'Daily Telegraph' in expressing our own conviction, based as it is upon personal appreciation, that perhaps only one other in His Majesty's service could with any justification be bracketted with it in these respects. Its antecedents go far back into the centuries, for we find it figuring first in history in 1660, when it headed the procession through London on the occasion of the Restoration of King Charles II, so that this magnificent band may confidently claim to be the oldest, as well as one of the best, in the service, and, in all succeeding years this renowned group of military instrumentalists has taken a prominent place in relation to every public State event of national and ceremonial importance. The utmost strength of the 1st. Life Guards is restricted to 40 men, and, in London, is not therefore, heard so frequently by the general public as the larger bands of the Foot Guards, each with a muster of over 60 men but it is otherwise as regards the more discriminatingly critical audiences of the north. At Glasgow, Edinburgh, Stockport, Oldham, Huddersfield, Nelson, Northampton, etc., where bands are engaged at a like strength of 25 or 30, no season is allowed to pass without in the first place arranging for the attendance of the celebrated band of the 1st. Life Guards. And this is certainly not surprising, for every member of it is not merely a performer of outstanding musical culture, but also a recognised expert in the management of his particular instrument, while the renditions of the band, as a whole, are invariably characterised by a marvellous concordance of expression, the woodwind and the brass being in perfect balance and equipoise throughout. Under the baton of their distinguished bandmaster,

Mr. George Miller, L.R.A.M.,

the selections of this band are always full of appeal and charm to lovers of instrumental music of a high class, and that this affords very ample scope for diversity of tone-colour is conclusively demonstrated on the superb records produced by the Beka and Scala Companies - records which have been so greatly valued and popularity acclaimed in all parts of the British Isles. In fact, in the issue of their admirable series of selections by the 1st Life Guards these companies have conferred an important benefit upon all the community, and one which, we have every reason to believe has been very generally utilised. For, as a means of bringing military music before the "million", the gramophone record is unquestionably entitled to take a supreme place.

It is almost superfluous to say that a military band is what

its bandmaster makes of it, and in the old and renowned career of that of the 1st Life Guards we have proof of this in its long succession of eminent conductors, and if its claims to pre-eminence have never been more indisputable than they are today, we venture to attribute it to the fact that it has never had a more experienced and capable bandmaster than it has now in the person of Mr. George Miller, of whom we are pleased to be able to insert an excellent photo-portrait. Although still a young man, his career has been eventful, as well as successful, and a few particulars will be of interest to our readers.

When only eight years of age he was fortunate enough to secure admission into the choir of the Royal Chapel at

Windsor Castle, where from 1886 to 1893, he remained under the tuition of Sir Walter Parratt and his then pupil, Dr. Walford-Davies. During this period his exceptional gifts were recognised, and he finally attained to the double dignity of solo and head boy. On one such occasion, indeed, he sang the duet from "Lobgesang" with Madame Albani, who, at the rehearsal, which was held in the Waterloo Chamber of the State apartments was so delighted with his singing that she kissed him in evident appreciation. During his seven years with the Royal Choir he sang at all the Royal marriages and other functions, but in 1893 he proceeded to Germany, there entering Königliche Kapellmeister Aspiralen-Schule, and continuing under the masterly tuition of the celebrated Director Buchholz for about a couple of years, when he returned to England, and enlisted in 1896, in the 60th Rifles Regiment. He then devoted himself with characteristic persistency to the cultivation of his rare gifts, and, aft



Mr. George Miller, L.R.A.M.

after passing the requisite examinations, was sent in the same year to Kneller Hall, the military training school for bandmasters. From that institution he emerged fully equipped in November, 1898, and received his first appointment as bandmaster to the 32nd. Duke of Cornwall's Light Infantry, joining this regiment at Lucknow, and serving with it in India for two years, when it was ordered to take charge of the Boer prisoners in Ceylon. For a further two years Mr. Miller remained at that post, the band playing twice weekly to lighten the lives of the poor prisoners. And these captive Boers were not unthankful, for they made many little offerings to Mr. Miller in grateful recognition of his kindness. Mr. Miller was, however, not sorry when peace was declared in 1902, to accompany his regiment from

Ceylon, under orders for Cape Town; but, on the expiration of a year, he was called to England to form the newly sanctioned Royal Artillery Band at Portsmouth. This work he accomplished with conspicuous success, holding the position for four years, during which he raised the new band to a strength of 52, capable of acting in the dual capacity of orchestral and military instrumentalists. A local operatic society - which is still in a flourishing condition - was also started under his auspices, and under his direction produced 'Rip van Winkle' and the 'Princess of Kensington'.

But 1907 was emphatically Mr. George Miller's 'lucky year for, during its transit from the present to the past, two most gracious and fortunate occurrences happened in relation to his career. We refer, in the first instance to his marriage to the well-known and popular singer, Miss Gleeson-White, and, in the second place, to his honoured preferment to the bandmastership of the 1st. Life Guards - the first regiment of the British army. This position having then become vacant, Mr. George Miller applied for the coveted appointment, and was successful, and we need hardly add that he has amply merited his distinction.

In conclusion, we may mention that this famous military band has made some really splendid records for the Bekar and Scala companies.

The above was extracted from 'The Sound Wave', 1913.

Editor's comment = Melodiya records still use the former Gramophone Company factory at Riga. Other factories are at Leningrad and Moscow, which one presumes are the sites of factories from Imperial days. We do not know how modern pressing is allocated among the factories; it has no relationship with music upon them. The Melodiya quarterly magazine/catalogue, a very well-produced item, occasionally has articles about old records and labels, and artists when reissues are made from them.

The next Record Bazaar at Wimbledon Stadium will be on Sunday 24th May. 'Ordinary' admission from 11.30 a.m.

B A N D L E A D E R

We have received another batch of fine military and brass band recordings from Bandleader records, which specialise in them. We note that the major proportion of these digitally recorded LPs were done via Sony equipment at the CBS studios.

In numerical order, we have received, BND 1021 The Royal Artillery Band "Call for the guns"; BND 1022 The Band of the Life Guards "Boots and Saddles"; BND 1023 The Band of the Corps of Royal Engineers "Engineers Everywhere"; BND 1024 The Band of the Welsh Guards and The London Concert Artists "Gulbert & Sullivan with Band and Voice"; BND 1025 Regimental Band of the 1st Battalion The Parachute Regiment "Airborne Warrior"; BND 1026 The Regimental Band of the 16th/5th The Queen's Royal Lancers "Forward of the Line"; The Band of the Royal Airforce Regiment "Magnificent Men"; The Royal Artillery Orchestra "Marching Strings"; BND 2009 The Royal Doulton Band" Festival Fanfare".

The Royal Artillery Band and the R.A. Orchestra are both conducted by Major F.A. Renton. The Regiment had had fifes and drums in the 16th. Century, but a band was formerly established in 1762, the musicians, then as now, having to play both wind and stringed instruments. The Band is entirely wind, but the Orchestra, of course, includes both, demonstrating its dual quality in such Victor Herbert's 'March of the toys'. Sousa's 'El Capitan' is returned to its original theatre-setting becoming a piece of fun. Also from the theatre comes 'Seventy-six Trombones', which, like many pieces on both records, in very interesting arrangements. Coming orchestrally, 'Ob-la-di, Ob-la-da!', of course minus the Beatles vocal antics, is a pleasant piece. 'The entry of the Boyards' and the medley of Folk Songs sound fresh in these recordings. Even before the invention of records, Bands took great music across the countryside of many nations where it might not otherwise be heard. Major Renton has done excellently with his setting of 'The Force of Destiny' overture. 'Fields' 'Nocturne' has a very satisfying arrangement in modern idiom by G.J. Hicks. As of old 'Lucy Long' provides a base for bassoon gymnastics by Alex Kane. As well as "traditional" marches like 'Blaze away', 'Washington Post', 'Le Pere La Vioitard', we have a sparkling rendition of the music from the sparkling show 'Baron!

The Royal Engineers record is divided, side one being military music and the other is concert music. The marches range from the 101 year old 'Old Comrades' by Carl Teike, which is difficult to beat (!!) through Kenneth Alford's 'Colonel Bogey' and Pryce's 'Iron Regiment' (1963) to the same composer's 'First Post' (1982). The concert-side includes a fine version of the 'Poet and Peasant' overture played with great precision - I especially like the waltz section. L/CPL Christopher Ellis gives a virtuoso trumpet solo performance in 'Brazilience'. The conductor is Major P. F. D. Price.

Major J. G. McColl conducts the Life Guards in a varied programme which includes his own strong slow march 'Acrina' featuring the trumpeters. I hadn't realised previously that the famous



eve, the label of a Metropol record by the operatic singer, A. M. Labinsky, a photostat of which was sent by Dr. Georg Moll, as was the letter on p.2106.

ANTED
grandfather, Gottlieb Mell (1859-1926) was the founder in 0 of the record factory METROPOL RECORD at Aprelevka (relyevsky), a suburb of Moscow, which is still used today Melodiya records. I am looking for any documents and our records. Can someone help me? I am also interested to d of old record factories in the Soviet Union, and the merphone Company's [Red label] records there.

Georg Moll, Boesell, 13, 2305 Heikendorf, Germany.

slow march of the Life Guards was composed by Queen Victoria's mother, The Duchess of Kent. A stirring version of one of my favourite marches "Washington Grays" by Grafulla is given with great precision. There is a brilliant arrangement of Lecuona's "Malaguena". The "Morsica March" by Gustav Holst and "Toccata for Band" (Erikson) test the band's ability to enunciate, light and shade as well as rhythm. In modern vein is "Tempo di can-can".

The London Concert Artists are directed by Jennifer Partridge and the Welsh Guards Band by Major Derek Taylor. The Band is heard solo for the "Yeoman of the Guard" overture and the hornpipe from "Ruddigore". Having seen and heard the Gilbert & Sullivan operas many times over the years, find that this record contains 15 of the favourite "songs" from the most - performed operas. Nearly all arrangements are by Major Taylor, and one cannot single out a tune as superior, all being so well performed. I am sure that anyone wanting a "selection" of G & S will find this a happy addition to the collection.

The Parachute Regiment Band's Bandmaster Mr. R. A. Ely wrote 'Airborne Warrior', march, specifically for this recording - and a good one it is too. - as are his 'Golden Lanyard', 'Holmeguard', and 'Snowcat', the latter a concert march. The Band includes Eddie Muddiman who is also a classical guitarist, and whose beautiful playing is featured in 'Cavatina' by Myers. Mr. Ely's playful arrangement of Sousa's 'King Cotton' shows him to be very imaginative - yet respectful! This recording was (excellently) made by portable equipment in the Garrison Church, Bulford, where the Band is stationed, during 1965, so side 2 being made around the 40th. anniversary of peace in Europe is a commemoration in music - film, secular, religious, and martial. It includes 'Prayer for The Fallen' spoken by Rev. J. Symonds. All very well done.

Now to a brass band. The Royal Doulton Band, conducted by Ted Gray, which was recorded in 1966 during the National Garden Festival held in Stoke On Trent. This band is sponsored by the famous china company Royal Doulton, and listening to this record one can easily hear why in only 13 years of existence it has achieved champion status among the brass bands of this country. From a beautiful cornet solo by Nigel Cavill, 'My love is like a red, red rose', it slips easily into a jaunty 'Tip Toe through the Tulips'. There are some fine soloists - Olive Membray (Sophonium) 'Watching the wheat', Michael Hilton (tenor horn) 'Serenade to Peace', Ian Mould (Eb bass) the merry old gardener. 'Country Gardens' is given a slightly modern rhythm, while David Cunningham's 'Heritage of the Potteries' shows the band in fine form with a slow and reflective piece - as it is in 'Tranquility'. Brass band enthusiasts should add this to their collections.

REFERENCES

THE COMING and DEMISE of the MARATHON RECORDS and MACHINES

by FRANK ANDREWS

To present a full account of the two National Gramophone companies and some of their personnel, with reference to their Marathon Records and Machines, one needs some knowledge of former businesses within the talking machine industry which operated in, and from, Great Britain.

I have insufficient knowledge about the machine side of the National Gramophone companies to write in depth on that subject but the origin of the recording side of the businesses I can trace back through Percy J. Packman.

Percy J. Packman, a piccolo player, as early as 1891 had placed an advertisement in "Bazaar, Exchange and Mart", as "The Gramophone", and although his name was not given his address was, which was at Brook Green, Hammersmith, London W. The machine and records he was advertising were the German "E. Berliner's Grammophon" products, produced for, and by, Kämmer und Reinhardt & Co.'s "Grammophon Fabrik" of Waltershausen, in Thuringia, Germany.

The next thing I know of Packman was that he was a partner in the firm of "Lucock & Packman", the recorders and wholesalers of "Pioneer Records" and suppliers of cylinder blanks. The Pioneer cylinder records first appeared in 1901 and must have been in infringement of the Edison Bell Consolidated Phonograph Co., Ltd.'s patents unless produced under licence.

William Maitland Lucock left the business in 1903, which had been established at 62, Uxbridge Road, Shepherds Bush, London W. (a few hundred yards north of where Packman had been living in 1891) but had since moved to 149-153 Roseberry Avenue, London E.C.. Soon after moving, the Company was registered as a private limited company, in December, 1903. Already familiar with lateral "cut" disc records, Packman was now both a recording engineer and a recording artist having made both solo piccolo recordings and in duet with a Mr. H. D. Nesbit on the "Pioneer Records". He was also the Managing Director. A.W. Cameron, described as another Phonograph record maker, was the company secretary and a director, and R. Stewart, described as a chemist and record maker, was the company's Chairman.

By 10th October, 1904, when Dr. William Michaelis's Neophone Syndicate had been transformed into Neophone Limited, Percy Packman, then described as a musician and recording expert, had become the recording manager for Neophone Ltd.. A. W. Cameron, was a director of Neophone Ltd.. Although this company's registered office was in Philpot Lane, London E.C., its trading address was the same as Pioneer Records in Roseberry Avenue - in fact, from this time onwards, the Pioneer Records became somewhat of a backnumber in favour of the new Neophone Disc Phonograph Records and machines. The last mention of the Pioneer Records I have found was published in March, 1905.

A. W. Cameron became the Managing Director of Neophone, Ltd. and continued in a like capacity for the succeeding Neophone (1905), Ltd. which changed its corporate name to Neophone Limited and moved to Worship Street, London, E. C. in December, 1905.

H. D. Nesbit, who had recorded piccolo duets with Packman on the Pioneer Records, became the Musical Director for Neophone Limited.

In November, 1906, P.J. Packman, advertising from 2 Tabernacle Street, London E.C., which was adjoining Neophone's premises, had a quantity of master cylinders for sale, also some duplicating machines, some of which would duplicate concert-size cylinders down to standard-size cylinders.

By April, 1907, Packman, Cameron and Nesbit had parted from Neophone Limited. Constantin Craies had become the Managing Director, and under a voluntary winding up resolution, had

become the company's liquidator since February 1907, but he was replaced in March. Neophone's business was sold to the General Phonograph Co., Ltd. in 1907.

The Neophone Disc Phonograph Records of vertical cut, with a U-shaped tracking groove, were continued by the new proprietors until November, 1907.

MUSOGRAM LIMITED

By this time, P. J. Packman, with A. W. Cameron and a Mr. Harry Hinks-Martin, also formerly with Neophone Limited, had founded a new company, on 5th June, 1907, called "Musogram Limited". This company was to manufacture disc recordings and gramophones. The Chairman of this new company was Mr. Siebert Colburn Hart who had been the Neophone Agent for countries on the African continent. Mr. Harry Hinks-Martin, the Managing Director, had earlier been with the Edison Bell businesses and the Gramophone and Typewriter, Ltd. Percy Packman was to be chief recorder.

By June, 1908, the headings of Musogram Ltd. showed it to have branches throughout the world similar to those belonging to Neophone Ltd. before its business had been purchased by the General Phonograph Co., Ltd. and, judging by the lack of information concerning any trading activity by Musogram Ltd. in Britain since its founding in June, 1907, it would appear that the company had concentrated its efforts upon trading overseas.

The earliest mention of any of its records which I have found is from the American publication "Talking Machine World" of November, 1907, which reported that its London office had received a list of 12-inch diameter "Musogram Records". Musogram Records, like the Neophone discs, were vertically cut with a U-shaped tracking channel. Neophones had their last issues in October, 1907, in Britain.

In June, 1908, came a report that Musogram Limited had published a catalogue in seven languages other than English, giving prices in the currencies of the languages of the countries for which the catalogues had been printed. Were these for the International Neophone Co. formed in February, 1907?

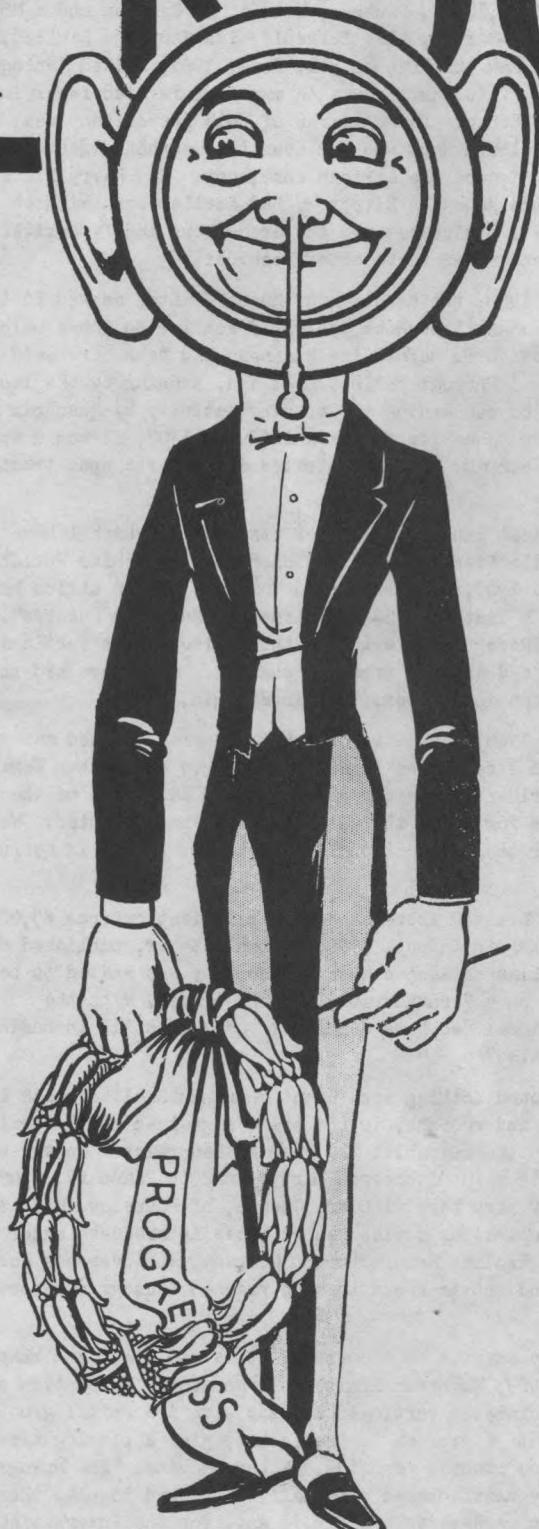
Musogram Limited increased its capitalisation from £3,000 to £10,000 in August, 1908, and in October, published a 12-page machine catalogue when the company was stated to be carrying on a "considerable foreign trade". With the International Neophone Company? Was it still in business at that time?

I have found nothing more about Musogram Limited, with its machines and records, in the trade magazines until April, 1909. In the meanwhile the company had reached an Agreement with an undiscovered party, on 25th January, 1909. This may have been with Mr. Cheers, of Hounslow, Middlesex, who was operating a disc record pressing business under the style of Irolite Manufacturing Company, at Inverness Works there, and who is known to have pressed "Musogram Records" later.

Should my surmise be incorrect, it is still a fact that, by April, 1909, Musogram Limited had announced a new type of 12-inch diameter vertical cut disc with its spiral groove pitched at 96 grooves to the inch to give a playing time of up to nine minutes per side. A new machine, "The Musogram" was to be manufactured especially developed to play those new Musogram Records. Work, if any, for the International Neophone Company had ended, that firm having ceased trading.

By October, 1909, both 12-inch and 10½ -inch Musogram discs were on sale with duration playing times then given as of 8 minutes and 5 minutes per side respectively. The speed at which to play the records was given as 75 rpm. Later 78

PROGRESS



1913

Musically, 1913 has been a Marathon year. The high artistic merit of these records—their surprising accuracy in detail; the judgment displayed in the selection of lists, and the unique merit of records themselves which play "Twice as Long" and give complete, for the first time on one disc, the longest and most beautiful overtures, note for note as they were written and as they were intended to be heard—has placed these records right at the front. Our February List should be studied as an augury of what is to follow during 1914. Watch the Marathon!

OPERA IN ENGLISH.

Herbert Heyner

12-INCH
No. 2051.

*Star of Eve—
Tannhauser*

*Even Bravest
Heart—Faust*

FAVOURITE operatic excerpts in English,

grandly sung by the eminent baritone, Mr. Herbert Heyner. His phrasing of both numbers is in every way worthy his great reputation, and the beautiful quality of his voice throughout cannot fail to appeal to all lovers of the very best in the vocal art.

YOU MADE ME LOVE YOU.

Elevated to a classic

*Miss Ida Jones
and
Mr. Gerald Hazard*

10-INCH
No. 401.

THERE are no two songs which enjoy a wider

**THE NATIONAL
GRAMOPHONE
CO. (1913) LTD.**

**15-17, CITY ROAD,
LONDON . . . E.C.**

William Tell Overture COMPLETE

12-INCH
No. 2046

NEVER before has it been possible to give this most popular of all operatic preludes complete on one record, and as a recording achievement this wonderful disc, therefore, must stand alone. And not only is every note of the Overture given exactly as originally written, but it is played with a wealth of expression which reflects the greatest possible credit upon our military combination, the National Guards Band. Whether in the beautiful opening movement; in the vigour of "The Storm"; the plaintive sweetness of "The Calm"; or the brilliant "Finale," the interpretation is above reproach, and no admirer of this world-famous Overture can afford to overlook this superb disc.

The "Evening News" TANGO.

10-INCH.
No. 383.

STEPHEN HAMILTON'S

"Evening News" Tango is rapidly pushing its way into popular favour, and is certainly a choice example of this fascinating dance measure. It is here mated with Henry Wood's "Up-to-date (1913) Barn Dance," which is founded upon the popular melodies:—"My Little Persian Rose"; "The Wedding Glide"; How do you do, Miss Ragtime?; "When the Midnight Choo Choo leaves for Alabama," and "Gaby Glide." A brilliant record in every way, played by the National Guards Band.

NEARLY 30 HITS ON ONE DISC.

NEARLY thirty hits on one disc, surely an extraordinary achievement! Yet such is the fact on 12-inch discs No. 2050 is found the "London Revue Lancers," based on all the most popular airs from London's leading revues played by the National

Guards Band. The Set is given complete with pauses and introductory bars to each figure, thus rendering it ideal for dancing purposes. Some of the items introduced are as follows:—"Oh I do love you my Orange Girl," "Way down South," "Ragging the Baby to Sleep," "It's nice when you love a wee lassie," "Hitchy Koo," "Hold your hand out," "Row, Row, Row," "Jerry Jeremiah," "Waiting for the Robert E. Lee," "The trail of the Lonesome Pine," and many others.

Marathon

12-inch 4/-
10-inch 2/6



WAGNER PARSIFAL.

12-INCH. No. 2048.

VORSPEIL OVERTURE.

"PARSIFAL," the last work from the pen of the Bayreuth master, is universally regarded as being the greatest which he gave to the world. It has become, as it were, the corner-stone of Wagnerian ritual, for its performances have been rigidly restricted to the annual Bayreuth Festival, and in consequence it is the least familiar of all Wagnerian works to the English musical public. Various portions of the music have been given at concert performances, but its production in extenso has been impossible. Hereon we are enabled to give every note of the wonderful Overture to this colossal work, and in order that it should be adequately represented, it is rendered as originally scored, every motif being properly emphasised. No effort has been spared to make this record a work of art, and we confidently anticipate that it will immediately take rank as the most marvellous orchestral performance ever placed on records. It is played by the National Guards Band. We may add that further Marathon Records from this masterpiece will be issued from time to time during the forthcoming year.



rpm discs were made. Specially mounted sapphire styli, at 1s. 6d. each were required to play the records. Patented adaptors at 2s. 6d. each were made for any disc machine, except Columbia graphophones for which the adaptor cost 8s. 6d. at first, being reduced to 4s. 6d. each by May, 1910, having been 6s. 6d. in March.

In march, records labelled as "Musogram Living Records - Musone Process", were introduced to sell with the "Musogram Long Process Records", the last reference to which, with titles and artists, were advertised in May, 1910.

In June, 1910, it was reported that Packman was developing a fine-thread, vertical-cut disc which was to be played with steel needles but, four months later, in October, another report informed that he had left Musogram Limited and had been a founding member of a new company with the name of "The Sound Reproduction Syndicate" whose objective was to take recordings for the trade and the making of galvanos on a new and improved principle for both vertical and lateral-cut recordings; and also for the synchronisation to cinematographic films. It was this Syndicate that provided the basis upon which the National Gramophone Company, Limited was established on 5th. June, 1911.

THE NATIONAL GRAMOPHONE COMPANY, LIMITED - 1911 & 1912

A public company, the National Gramophone Co.,Ltd. was certificated to begin business on 3rd. August, 1911, having purchased the Sound Reproduction Syndicate business for £3, 300 with its Packman patents which were protected overseas in Austria, Belgium, France and Germany and with an application pending in U. S. A. . Messrs P. J. Packman, James Albert Corey and Walter Amelius Cloud, the members of the Syndicate, became the directors of the new company, joined by Robert Crawford Lees of Holt, Lees & Co. of Cheapside, London E.C., (a business which sold pirated Fonotipia and red-labelled "H.M.V." recordings imported from Russia) and by Walter Hansen Rawles, a chemical engineer, associated with Lettrophones Limited.

The Agreement under which the National Gramophone Co.,Ltd. was established was signed on behalf of the company by Jonathan Lewis Young, B.Sc, M.I.T.E.. Mr. J. L. Young had been the manager and partner in Col. G. Gouraud's "Edison Phonograph Company" which had been established in London in 1888. Young had left this pioneering and popularising phonograph company in 1890 when the Edison United Phonograph Company of Newark, New Jersey, took control. From then on Young found himself on the outside of the phonograph industry in Britain as an infringer of patents, having to shut down his own "Phonograph Office" by the end of 1893, by which time he had established The World's Phonograph Company in Amsterdam, Holland. Young became involved in the talking machine industry in London again once the primary patents had expired and he was self-employed in his own business when the Sound Reproduction Syndicate had been formed.

In order to establish the National Gramophone Co.,Ltd. Percy Packman had sent J. L. Young examples of his new recordings and Young's assessment, in a letter to Packman, dated 9th May 1911, was used to promote the new company. Young wrote in the following terms: -

"Dear Sir:- I have been in the phonograph and gramophone business for a great many years and I have handled every class of record and machine that has been brought out. In my opinion the recording process used in the making of your record is a great advance on what has been done before. The system lends itself to better definition, more natural reproduction and a very long record with great wearing powers. In my judgement the records made by your system will be heartily welcomed by the Trade and I see a prosperous future for any concern which will handle the business."

(signed) J.Lewis Young B.Sc., M.I.T.E.

Six days later, C. R. "Johnny" Johnston, one of the pioneer demonstrators and recorders of the former Edison Phonograph Company of 1888, (he had recorded Lord Tennyson and Florence Nightingale among others) also wrote to Packman, he too having been sent sample records for his examination. Dated 15th May, 1911, Johnston's letter reads:-

"Dear Sir,

I have listened very carefully to the records you submitted to me made under your "new process recording" and can unhesitatingly say that for tone, quality and naturalness they are the most perfect reproductions I have ever heard. Though the above very essential qualities are so marked, there is, at the same time, greater volume than in any other record I know of and, speaking as I do with very many years in the service of sound recording, I must heartily congratulate your company on having attained such magnificent results as those I have heard."

(signed)

C.R.Johnston, Recording Manager to the Edison Bell Consolidated Phonograph Co.,Ltd. and Records expert since the inception of the Talking Machine Industry in the U.K..

Johnston's letter, too, was used in the promotion of the National Gramophone Co.,Ltd., in June, 1911. This new company advertised that it was to introduce a 10-inch diameter record in the Autumn of 1911, cut in the vertical mode but with Percy J. Packman's new idea of a recording head being provided with a "v" shaped cutting tool. Having a play-back speed of 80 rpm the play-back needle was to touch the bottom of the groove and not the walls of the track, as in the laterally-cut discs of others. The records were to be priced at 2s. 6d. each. The patents involved were Packman's of 15th. October, 1909, No.23644, for an improved 'hill-and-dale' cut record and the method of making same, and 16641 of 1911. The records failed to appear in the autumn.

The registration of the name of the National Gramophone Company Limited caused great concern to the Edison phonograph business in London, as its own corporate name was the National Phonograph Co.,Ltd. which was already referred to by many in the trade as the "National" company. Another confusing factor was that discs were already circulating labelled "National Double Sided Records", which was to prevent the National Gramophone Co.,Ltd. from calling its discs National Records.

George Croydon Marks, the attorney for the Edison interests in London, wrote asking the National Gramophone Company, Ltd. to change its corporate name style to something less confusing. This being refused, G.C.Marks caused a Writ to be issued against this new company which also included the production of cylinder records and phonographs in its Memoranda and Articles of Association. The Writ was served on 21st. December, 1911. By 24th January, 1912, it was known that the National Gramophone Co.,Ltd. still refused to alter its name and that it had obtained the services of eminent Counsel to defend its position. The National Phonograph Company, Ltd. was going to use the argument that since it had been recording discs in London and its associated company in U. S. A. had also been doing so and pressing the same, that they were also entitled to be known as the National Gramophone Company in Britain, especially, as it claimed, everyone in the trade in Britain referred to its business as the "National".

Affadavits from leading persons and firms in the trade were submitted by both plaintiff and defendant but, eventually, on 12th. April, 1912, upon legal advice, the Edison business withdrew its motion and subsequently changed its own name to Thos. A. Edison, Ltd., in August, 1912, thus following the Edison business in the U. S. A. which had a similar name change a year earlier.

As remarked, records promised to be issued "in two or three weeks' time", in September, 1911, had failed to appear. In March, 1912, the National Gramophone Co.Ltd. moved from its

13A, New Street Hill, E.C. premises, where it had been founded, to 15-17, City Road, E.C. with new recording rooms. After the withdrawal of the Edison Writ in April, the company announced its "Marathon Records" in May and it applied for its trade mark to be registered, which showed a soundbox with ears.

The company's soundbox, essential for playing the "Marathon Records", was advertised in July, 1912, at the price of five shillings. This was the month when the first list of records was printed. Numbers 101 to 117 were 10-inch diameter, priced at 2s. 6d. each, with a claimed playing duration of up to five minutes for each side - hence the name "Marathon" - a long runner! An adaptor to be fitted to other makes of sound boxes, costing 2s. 6d. enabled the Marathon Records to be played on all disc machines.

In November, 1912, the first of the 12-inch diameter Marathon Records was advertised, number 12-2001 with a playing time of 7 minutes per side and priced at four shillings. By this time the demand for Marathon Records had been so large that the October list had been delayed for two weeks and to have the November issues ready for 4th November the factory pressing the discs had been compelled to work all day and night continuously.

After having been on sale for six months the first complete catalogue of Marathon Records became available in December, 1912, which then comprised six 12-inch discs and ninety-five 10-inch discs.

During November and December, 1912, the decision had been taken to increase the company's capitalisation from £6,000 to £25,000 but this idea was abandoned in favour of establishing a new company to run the business.

THE NATIONAL GRAMOPHONE COMPANY (1913), LIMITED. 1913-1915

No prospectus was printed for the new company which was established on 2nd. January, 1913, as The National Gramophone Company (1913) Limited. At the same time a German company was in process of formation in which the British company would have a controlling interest and negotiations were also in hand for the sale of the French and American rights which would bring to the new company £42,000 in royalty from the French rights and £60,000 from the American rights.

The new company was deemed to have taken over the business in Marathon Records and machines from the former company as from 31st. December, 1912. Only two directors from the earlier company joined the Board of the new; Messrs J. A. Corey and W. H. Rawles. Four additional directors included Thomas Beecham, a director of the Covent Garden Opera Co., Ltd., Reginald Mortimer, a director of White, Tomlins & Courage, Ltd C. B. Elkington, a director of Elkington & Co., Ltd. - silver smith, and Edward Houghton, who resigned in favour of Rawles, who did not join until February, 1913.

The business changed hands at a purchase price of £165,000 as to £15,000 in cash and the rest as paid-up shares in the new company to the stockholders in the company taken-over, with some shares held in reserve under an option. This new company claimed to have a factory equipped for the manufacture of machines and accessories and was in possession of plant to undertake all its British business. The earlier company, whose business only really became established in the last three months of 1912 had made a profit of £5,441 nett, which was said to be an earning rate of £21,000 nett profit per annum.

To play the new 12-inch size Marathon Records, a special, fine grade, steel needle was manufactured costing one shilling for a box of 100 needles. A "Medium" tone needle, this was expected to play four 10-inch Marathons, or two 12-inch Marathons. Ordinary Marathon needles were sold as "Loud" or "Soft" tone, and cost eightpence for 200.

During the early part of 1913, Mr. A. O. Bennett, a representative of the National Gramophone Co., Ltd., on behalf of the Manager, Mr. A. N. Gray, had been visiting meetings of various Gramophone and Phonograph societies, which had been in process of formation during the previous year or so, at which he demonstrated the new Marathon Records and machines.

Soon after the National Gramophone Co. (1913), Ltd. had been founded, he visited the Northampton Talking Machine Society on 21st. January, 1913. This Society had been formed by Mr. R. P. Wykes, a dealer and factor at the Arcade Emporium in Northampton Town, he being the sole agent for Marathon Records in that area. A Concert of Marathon Records was given by this Society on that 21st. January, at which Mr. Bennett was the visiting guest instead of Mr. Gray, who could not attend. At this meeting Mr. Bennett read aloud a letter from Mr. Gray which, inter alia, had the following in its contents. --

"The Marathon Record is the latest . . . and the greatest achievement in sound recording and is worthy of a more than casual attention. Since Dr. Berliner, in 1887, first invented the Gramophone many of the world's greatest scientific and mechanical experts have devoted their attention to the improvement of this "germ" idea . . . But it remained for Mr. P. J. Packman to evolve an improved and satisfactory system of recording sounds on wax discs in such a manner that it could be reproduced by means of a steel needle.

"Packman's patent system is really a combination of the forms of sound recording extant on discs, namely, the needle or Berliner cut and the Phono' cut. In the Berliner system the recording stylus cuts a groove, 'V' shaped in cross section, with the arms of the groove varying in width at the top hence, in recording under this system, there had to be a considerable space between the grooves: scientifically expressed 'the amplitude of the sound varies as the width of the track'. With phono cut, on the contrary, a 'U' shaped cutting stylus is used hence a 'U' shaped track is secured but, inasmuch as the whole of the track is taken up by the impression, even here there is a variation in the width of the impression of the track. At the same time the amplitude of the sound depends on the depth of the impressions.

"Packman's invention consists of cutting a groove, 'V' shaped in cross section, of a uniform width throughout, the sound impressions being engraved at the bottom of the groove . . . the reproducing needle runs on a perfectly straight line along the track and is not thrown from side to side as in "Berliner" records; hence a notable reduction in surface scratch of Marathon Records. Secondly, the needle, having no lateral or side to side motion, the needle is freer to follow the minute convolutions at the bottom of the record track, hence the Marathon Record is remarkable for its reproduction.

"Thirdly, inasmuch as the track is of constant and known width, it is possible to place the sound grooves very close together, hence the Marathon Record is much longer than any other existing record . . . the longest 10-inch Marathon Record yet placed on sale is No. 163 which carries 11 minutes of music for both sides. A complete set of Lancers, with pauses between the figures, is given on this disc. Figures 1, 2 & 3 occupy 5 minutes 20 seconds, while figures 4 and 5 occupy 5 minutes 40 seconds to play though at a speed of 80 rpm.

"Our longest playing 12-inch record at present is the 'Poet and Peasant Overture', No. 12-2002, which carries 7 minutes 15 seconds of music, (on one side- F. A.)

"You will, perhaps, be interested to hear that . . . the limits of possibility under the system are by no means reached. For example, in No. 163 the walls of the grooves are still more than twice the thickness as the

width of the track which will give you some idea of the fineness of the grooves."

During the evening of 21st January, 1913, one of the "Mammoth" horns was used with a Marathon machine to demonstrate the records played over.

During that January the £1 shares of the business were being quoted on the Stock Exchange at £9.

A complete catalogue of Marathon Records came from the new company dated 1st. February, 1913. This was provided with a 'thumb index' on the bottom of its pages.

In March, 1913, H. H. Anderson, formerly with the Gramophone Co.,Ltd. of Hayes, Middlesex, joined the National Gramophone Co.(1913), Ltd. as its Sales Manager, and he produced another complete Marathon Records catalogue in 1913.

For anyone purchasing over £1 worth of Marathon Records from 2nd June, 1913, there was the free offer of any style of Marathon Sound Box. For over 15 shillings' worth of records there was the offer of a free, type 'D' adaptor, and for over ten shillings' worth there was offered a choice of an adaptor from models 'A', 'B' and 'C'. These offers were to terminate on 31st August.).

All Marathon Records were sold under strict price maintenance regulations. The free offer schemes were extended to 31st. October at the beginning of the new 1913-1914 season, when another new complete catalogue of Marathon Records was published. Schubert's "Unfinished Symphony" was issued on a single 12-inch Marathon Record in the October list.

A Marathon Machine catalogue was also published in October, 1913, having a "thumb index" for various sections of the catalogue and a full titles index in the sub-sections, (which would seem to indicate that recordings were also included especially as photographs of Marathon recording artists were also printed).

At that time a rumour was circulating that the Marathon Gramophone Co. (1913), Ltd. was about to issue a long-playing Marathon Record which would sell for only one shilling. This was probably fed by the fact that most major companies had brought out their shilling or one-shilling-and-a-penny records in time for the new season.

For the second year in succession the Marathon Records carried recordings made by the Winning band at the Brass Band Festival Competition held at the Crystal Palace each year since 1900. In 1912 it had been the St. Hilda Colliery Band. In the current year, 1913, it was the Irwell Springs Band.

The free offer of sound-boxes and adaptors was extended to the close of the year.

Issued in November, 1913, Marathon Record 12-2042 had a total duration playing time of 16 minutes 25 seconds, with Thomas F. Kinniburgh, bass, singing four songs. This length of playing time was unequalled by any other company's record and was twice as long as the standard 12-inch diameter discs. And the longest playing 10-inch disc was issued in the December list, No.388, having a total playing time of 12½ minutes.

The company experienced a financial crisis in the early part of 1914, with monies being raised by mortgage debentures in April, May and June. Four directors resigned in July, 1914, including Mr. Thomas Beecham. With three new directors the company began re-advertising in the trade press in September, 1914, and issued a circular to the trade stating that it was still in business but, for the 1914-1915 season, intended to sell only the same machine models as they had previously. With the 1914-1918 war in its opening phases, the company felt it necessary to emphasise that its Marathon Records were entirely British Made.

W. Meyowitz, who had been the musical director for Marathon

Records for the past two years retired at this time to become musical director for Joseph O'Hara's Opera Company for whom he was to produce "Tristan und Isolde" and "Madama Butterfly".

In November, 1914, Percy J. Packman, himself, demonstrated his Marathon Records at a meeting of the North London Phonograph and Gramophone Society when some imported Edison Diamond Discs were also demonstrated and comparisons made. That same month it was reported that at a Bread and Cake Manufacturers' convention, held in Winnipag, Canada the members heard a fifteen minute address reproduced from a Marathon Record especially recorded for that event.

Following upon Packman's demonstration to the North London Society, the members paid a visit to the National Gramophone Co.(1913) Ltd recording studios in the City Road in February, 1915.

In March, 1915, a Receiver was appointed to take charge of the business under the terms of a trust deed of 7th. May, 1914, to secure £6,000 of Debenture stock. J. A. Scott was appointed on 15th. March, and another Receiver, in A. N. Gray, the manager, was appointed on 25th. March.

The last new additions to the Marathon Records catalogue had been issued at the beginning of March, 1915, although a few dealers were still advertising them during the summer of 1915.

J. V. E. Taylor, one of the new directors of the company wrote to the Registrar of Joint Stock Companies, asking that the National Gramophone Co.(1913),Ltd. should be struck from the register explaining that the assets of the company had been seized by the first debenture holders shortly after the War had begun and that these had since been realised with the sanction of the Courts and the Company, and had thus been obliged to cease doing business. There had been a loss of £11,076- 11s - 3d. up to the 30th April, 1914, and a Receiver and Manager had been appointed by the Mortgage Investment & Contract Corporation,Ltd.

The Receiver's report showed that the company had done business with the Float Electric Company for sound-boxes and had other business dealings with J. E. Hough, Ltd. (Edison Bell), with the Endolithic Manufacturing Co.,Ltd. and its associated company the Crystallate Manufacturing Co. Ltd. and with the Clarion Record Co.,Ltd..

The assets had been put up as an Auction Sale by Tender, the tenders having to be submitted by 12 noon on Saturday 12th. August, 1915. The assets were as one lot, including the letters patent for Great Britain, Argentina, Austria, Italy, Belgium, Brazil, Canada, France, Germany, India and Spain; the registered designs for the sound-boxes which could be used on both lateral and vertical cut discs; about 1,000 master records and about 30,000 finished Marathon Records. The recording plant, with heating cabinets and other apparatus was also included.

It would appear that then, or later, the Orchestrelle Co., Ltd., of London, acquired some or all of those assets.

The company itself was not struck from the register of Joint Stock Companies until 30th. March, 1917.

In November, 1915, "The Phono! Trader" was given to understand that the destinies of the "Marathon" company had been provided for in the future, and although the records with the Packman cut might not be sold under their usual name, that periodical believed that the business was to be re-developed as a factoring proposition.

Another Report, of December, 1915, said that the assets of the National Gramophone Co.(1913), Ltd. had been purchased and the business was to be resuscitated with records selling at 1s. 6d. for 10-inch discs and 2s. 6d. for 12-in

discs. Nothing more was heard of this.

A record with plain white labels both marked "Sample Phono Record" and dated 3rd October, 1916, has been collected and the matrices show this disc to have been pressed from the earlier demised Marathon Records.

Now it is known that the Orchestrelle Co., Ltd. of London revealed at the beginning of 1917, that it had opened recording laboratories in Chiswell Street, London E.C., where a trio of recording experts were at work under Percy J. Packman. The other two being C. R. "Johnny" Johnston and a Mr. Quirck, lately a recording expert for the Pathé Frères Pathéphone, Ltd. of London.

The Orchestrelle Co., Ltd. was a British branch of the American Orchestrelle Company, both of which introduced the Vocalion gramophones with the "Graduola" device. The Aeolian Company of New York City was an associate company and when this company introduced its vertical cut, Vocalion Records in the Spring of 1918, some were pressed from Packman's earlier Marathon Record masters. The American Vocalion records were recorded at the Aeolian Company's studios at 35 West 33rd Street, New York City, where C. R. Johnston was one of the recording experts. These red coloured vertical cut Vocalion Records had the last additions to the catalogues in March, 1920, the company having turned to lateral cut discs a few months earlier with the expiry of the patents covering the lateral cut recording method. This would appear to signal the last time any use would have been made of Packman's "V" cut method of vertical recording, the British patents for which would not have expired until 1923/5, should the annual payments have been continued.

T H E M A R A T H O N R E C O R D B A G S

From the National Gramophone Co., Ltd. the record bags had, above the registered trade mark of a soundbox with ears, the words "Marathon Record", in capital letters, while the bags from the National Gramophone Co. (1913), Ltd. had the word "Marathon" in longhand with the word "Records" underneath within the flourish.

There were a number of other differences between the record bags of the two companies. The first company had the slogan "For Quality and Quantity" which was replaced by "The Record that's Twice as Long" by the second company.

An illustration which showed how the Marathon adaptors were fitted to the tone-arms for the use of standard sound-boxes had the text removed by the second company which added "(B)" to the illustration.

About needles, the first company's bags had "Marathon" Needles are strongly recommended for this record as they are specially manufactured to give a full clear tone and save your records", while the second had, "Important" - "Marathon" Records should be reproduced only with needles of the very highest quality. "Marathon" Needles give the best results for all records. Use only "Marathon" Needles and lengthen the life of your records.".

To the price 2s. 6d. on the sleeves of the first company for the adaptors, the second company added 3. 6d. as well. And to the text of the first company which read, "The Marathon" Record is superior to all other makes, playing up to 5 minutes each side (10-inch) as against an average of under three minutes of other makes of 10-inch records, whilst the 12-inch Marathon Records play up to 8½ minutes. Songs and musical selections can therefore be given without cuts or omissions", the second company made an alteration by deleting all reference to the 12-inch size.

Otherwise, except for a difference in lay-out and the company names, both texts were identical which read, "Marathon Records must be played with a steel needle commencing on the outer edge of the record, and playing towards the centre.

The soundbox should be set facing the front of the machine, not sideways, as with the ordinary type of machine."

"Marathon" Records can be played on any make of Disc Machine but in order to set up your Soundbox in the correct position, it may be necessary to have one of our special adaptors, as illustrated above, which enables you to use your present Soundbox." These Adaptors can be obtained from your dealer on mentioning the name and make of your machine, price 2s. 6d."

"The Marathon Soundbox, as illustrated above, has been specially designed in connection with this record, giving a clearer tone, and greater volume, and is easily attached to standard makes of machines now on the market." To be obtained of all leading dealers in the Gramophone Trade on mentioning name and make of your machine. Price 5s. Purchasers of this special Soundbox need buy no separate adaptor."

"Marathon Records are remarkable for their absence of scratch. Marathon Records are rich in tone and clear in detail. Marathon Records should be played at a speed of approximately 80 revolutions per minute, excepting where specially mentioned in brackets in the catalogue."

"Important Notice. Should you have any difficulties in obtaining supplies, or in playing these records, please communicate directly with the Company, mentioning type and make of your machine, and name and address of your nearest dealer."

"Marathon Records wear longer than any others"

FOOTNOTE

'Musogram Ltd' was revealed as a debtor of Hawd & Spicer, Ltd, the proprietors of the Disc Record Co., Ltd., manufacturers of disc records, when Hawd & Spicer, Ltd voluntarily wound up its affairs in 1909. It is known that the Disc Record Co., Ltd. supplied finished Musogram discs in 1908 and Hawd & Spicer, Ltd. could have supplied recording equipment, or parts, to Musogram Ltd. (We are grateful to Michael Kinnear for this information from his own researches.)



Above: The Marathon needles box advertised in Mar, 1913. Left: An advertisement in Phonographische Zeitschrift 28th Jan, 1913, by Wunderlich & Baukloh, needlemakers of Iserlohn, Germany for their 'Violin' needles. Were these highly successful needles also packaged as 'Marathon' needles for export to London?



Important Notice to Dealers

"A REVOLUTION IN DISC RECORDS."

The "National" Gramophone Company, Limited, beg to direct the attention of the Trade to their new Patent Phono-cut

"MARATHON"

10" double sided Disc Records, and wish to lay stress upon the following points :—

1. They are absolutely unique in the fact that a 10-in. record plays up to 5 minutes on each side, as against 2½ to 3 minutes of any other make.
2. Every song or selection can be given in its entirety without omissions or cuts.
3. They can be played on any sapphire or needle disc machine, but only with a needle.
4. It is claimed that by our patent process the full beauty of the record is brought out, which will be speedily recognised by connoisseurs of music.
5. It is an undoubted fact that through our process of recording, surface scratch is practically eliminated.

Write to the

**"National" Gramophone Co.,
LIMITED,**

15, CITY ROAD, LONDON, E.C.

For Lists and Terms.

Telephone No. 6921 London Wall



PATRIOTIC TITLES.

- ¶ The already strong list of patriotic titles on Marathon Records are strikingly augmented by the November supplement.
- ¶ Hear any of the following records—you will be convinced that they are the finest ever placed on sale:—

TWO GREAT RECRUITING SONGS.

10-in., 2/6.

Miss HELEN BLAIN—Orch. Acct.

- 447 { Your King and Country Want You (Rubens)
Our Island Home
Printed Words Free of Charge.

Mr. HERBERT HEYNER—Piano Acct.

- 446 { Fall In (Cowen)
We're all plain Civilians (Hastings)

NATIONAL GUARDS BAND.

- 448 { Episodes in a Soldier's Life
Descriptive—in 2 parts.

- 422 { Loyal to the King March
War March of the Priests

Mr. ROBERT HOWE—Orch. Acct.

- 449 { Who's for this Flag (Russell)
Men of England (Capel)

- 450 { Union Jack of Old England
Soldiers of the King

12-in., 4/-

NATIONAL GUARDS BAND.

- 2058 { Reminiscences of Scotland
in 2 parts

DURING THE WAR.

SOUND BOXES are given free of charge to purchasers of £1 worth of Marathon Records.

ADAPTORS are given free to all purchasers of Marathon Records to the value of 10/- or 15/-.

Let us send you full particulars.

Marathon

"The Record that's Twice as Long."

The National Gramophone Co., (1913), Ltd.,

15-17, CITY ROAD, London, E.C.

'Phone 6922 London Wall Telegrams C922 Wall, London.

"Yes Sir" "Twice as Long" and "Twice as STRONG" More Hours of Musical enjoyment on MARATHONS than on any other Records

Mr. Marathon's Musical Monologues and Truth Talks

Let Mr. Marathon personally conduct you through the Realms of World's Best Music in 1914 : : :

A POINT :: THAT :: NEEDED CLEARING :: UP ::

HOW long do Marathons wear, Sir? Why, as long and longer than others. As with any make of Record, it depends on the number of times they're played. You've heard of one make of record lasting years and years and years. Of course you have; and there's no reason why that kind should not last for ever. It depends entirely on the number of times a Record is played, Sir



STRING BAND OF H.M. ROYAL ARTILLERY, Woolwich

2045

Mirella Overture Gounod Romeo and Juliet (Selection) Gounod

TWO excerpts from Gounod's lesser known Operas, but nevertheless instilled with all that charm of melody theme which has made his "Faust" the most popular of all Operas in this country. Both numbers are daintily interpreted by this wonderful orchestra under the baton of Mr. E. Stretton; the string and wood wind instruments being particularly fine throughout.

Mr. W. RUSHFORTH Bell and Chime Solos, accompanied by NATIONAL GUARDS BAND.

375

Christmas Gems Partridge Bells of Auld Lang Syne Partridge

INTRODUCES all the well-known seasonal airs, played on the Glockenspiel and chimes alternately with full band accompaniment. The effects secured are beautiful in the extreme. This is a record which cannot fail to strongly appeal to music lovers.

JOYCE'S ORCHESTRA (for Dancing).

376

El Choclo Tango Argentine A. A. Villoldo Ladybird Tango P. S. Robinson

Played by the NATIONAL GUARDS BAND.

NATIONAL GUARDS BAND. (for Dancing).

379

La Rumba Tango (T. Bryan) La Belle Croote Farban Argentine Tango

THE Tango has caught the country in its grip, and this fascinating dance measure is now all the rage. Here are given four of the best examples rendered at accurate dance tempo in each instance. These records are extra loud in order that they can be used for dancing purposes, for which they will be found excellent in every way.

MARK SHERIDAN Comedian, Orchestral Accompaniment.

400

What a game it is, wow! wow! Gifford & Godfrey Ragtime Mad Leo & Dowley

GREAT! is the only word which can be applied to Mr. Mark Sheridan, who this month makes his first appearance on Marathon Records. The songs are characteristic of "Mark" in his very best vein. Certain it is, that the creator of "One of the B'boys" has never done himself more justice. A record which will be thoroughly enjoyed.



THE MARATHON RECORDS

The Marathon Records, issued by both "National" companies, bore labels in varying shades of grey printed in black and white. "Marathon", printed in long hand script, ended with a flourish sweeping back below the word. In the flourish was the word "Record". These flourishes were differently coloured according to the repertoire. Blue was used for combined voices, green for instrumentalists, pink for comedy, purple for celebrities, red for solo singers and white for bands and orchestras.

The method of marking the matrices was another unique feature on Marathon Records for the matrix numbers were suffixed by letters indicating the class of artiste recorded thereon.

B M = Bands B O = Orchestra F Co = Contralto F S = Soprano I C = 'Cello
I B = Banjo I O = Ocina I P = Piano I Po = Piccolo I V = Violin
I X = Xylophone O N = Organ I A = Accordeon M B = Bass M D = Vocal duo
M T = Tenor G S = Comic song T R = Vocal trio I M = Instrumental trio

Any additional information or any known discrepancies to the above would be welcome information

The original label from the first company bore the soundbox with ears in the upper half of the label; it was later placed in the lower half. The second company had its corporate name on the labels to replace its predecessor's name. The only other variations known concerning labels lies with the different type-faces used. Marathon Records were sold by the "SERIAL" number common to both sides of each disc. A number of discrepancies among the various sources listing Marathon Records have been noted. Thus double entries are required in our list against Serial numbers 2 8 3, 3 5 7, 4 2 5, 4 4 5, and 4 6 3. Additionally, some titles and artists may not have the correct Serial numbers as issued. Serials 1 8 2 and 2 0 6 3 are still requiring full details of titles, artists, composers.

Thank you to George Frow, Edward Murray Harvey, Roger Thorne, Stuart Upton, Leonard Watts for so many matrix numbers. Records marked, e.g. 142* were specially recorded for dancing at accurate tempo & were part of the "Marathon" Dance Album.

MARATHON RECORDS CATALOGUE

10 - inch diameter, with issue dates.

(Speed 80 rpm.

Price 2s. 6d. each)

Serial-	month	matrix	artist	titles & composers	Serial-	month	matrix	artist	titles & composers
month	issued				month	issued			
101	Jly 12	National Guards Band		Casino Tanze, waltz (Gung'l) Old Comrades, march (Teike)	130	Oct 12	284CS	Yolande Noble	Jenny McGregor (James W. Tate) Keep quite close to the railings (Edgar, Barnes, Darewski)
102	Jly 12	210BM National Guards Band	208BM	Moraimo - caprichio Espanol(Espinosa) Les patineurs - The skaters, waltz(Waldeufel)	131	Oct 12	309CS	"	The Spaniard that blighted my life (Merson) I'm going away (Merson)
103	Jly 12	National Symphony Orch.	"	"I Pagliacci" - selection (Leoncavallo) The passing of Salome, waltz (A.Joyce)	132	Oct 12	311CS	Harry Champion	Carrot (Long) I'm proud of my old bald head (Murray, Collins)
104	Jly 12	"	"Tannhäuser" - selection (Wagner) "Ballet Egyptien" - selection (Luigini)	133	Oct 12	311CS	Jack Charman	He played it on his fiddle-de-dee (Goetz, Berlin) Who were you with last night? (Godfrey, M.Sheridan)	
105	Jly 12	Victor Opferman -violin	"	Berceuse (Daube) Humoreske (Dvorak)	134	Oct 12	307IP	Billy Merson	T.R.O.U.B.L.E(Collins,Terry) Whistling Barney Malone (Dodds, Goffin)
106	Jly 12	A violin & flute duo	"	Souvenir (Drdla) Serenade (Schubert)	135	Oct 12	308IP	"	Home, sweet home (Bishop,transcr. Thalberg) "Tales of Hoffmann" - Barcarole (Offenbach transcr.Meyowitz)
107	Jly 12	A violin & flute duo	violin,flute,cello trio	The herd girl's dream (Labitzky) Serenade (Titli)	136	Oct 12	308IP	"	Jolly coons (Whitlock) The Islanders' March (Whitlock)
108	Jly 12	Stanley Kirkby	"	The Trumpeter (Airlie Dix) a) Two eyes of grey (D. McGeoch)	137	Nov 12	308IP	"	The President, march (German) Death or glory, march (Hale)
109	Jly 12	Stanley Kirkby	"	I wonder if you miss me sometime (Scott) My dreams (P.Tosti)	138	Nov 12	346BM	St.Hilda's Colliery Prize Band, cond. James Oliver	Cleopatra (Greenwood) Nearer, my God, to Thee (Rev.Dykes)
110	Jly 12	236MBe Robert Carr	245MBe	The green isle of Erin (Roeckel) Love, could I only tell thee (Capel)	139	Nov 12	289BM	National Guards Band	"Henry VIII Dances (Edward German) Shepherd's Dance, Morris
111	Jly 12	234MBe Robert Carr	2345MBe	The ringers (H.Lohr) Reuben Ranzo (E.Coates)	140	Nov 12	290BM	"	Dance and Torch Dance
112	Jly 12	237MBe Robert Carr	"	When the convent bell is ringing (Mellor, Clifford, Trevor)	141	Nov 12	347BM	"	Aurora March (Unrath) Waldmere March (Losey)
113	Jly 12	Robert Howe	"	The little shepherdess of Devon (Harrington, Hemley)	142	Nov 12	373BM	National Guards Band	"Si j'étais Roi" - Ouverture (Adam) "Fra Diavolo" - Ouverture (Auber)
114	Jly 12	244MBe Robert Howe	246MBe	Nirvana (S.Adams) An old garden (H.Temple)	143	Nov 12	374 BM	"	Now and then, polka (Coote) La Czarina Mazurka (L.Ganne)
115	Jly 12	Jack Charman	"	The two grenadiers (R.Schumann) a) Until (W.Sanderson) b) Youth (Allitsen)	144	Nov 12	378BM	National Symphony Orch.	"The Girl in the Taxi" - Waltzes (J.Gilbert) Rememberance Waltz (Archibald Joyce)
116	Jly 12	Jack Charman	"	It was three o'clock in the morning (David, Penso) Patricia (M.Scott)	145	Nov 12	378BM	"	The Eternal Waltz (Franz Lehar) "The Pink Lady" - Waltz (Ivan Caryll)
117	Jly 12	Harry Cove	"	I am busy in the city, Kitty Alexander's ragtime band (I.Berlin)	146	Nov 12	378BM	"	Love's last word, waltz (Cremieux) Dolores, valse (Waldeufel)
118	Oct 12	291BM National Guards Band	334BM	Just a wee deoch an' Doris (H.Lauder) My baby (Rule, Pelham)	147	Dec 12	329IX	Charles Draper, clarinet	The policeman's holiday - two step (M.Ewing) Burglar Bill - two step (Godin)
119	Oct 12	National Guards Band	"	The Siamese Patrol (P. Linke) The camels' parade (Rohmer, Thurban)	148	Nov 12	329IX	Señor Jose Gomez, violin	Concertino, part 1 (C. M. von Weber) Concertino, part 2 (C. M. von Weber)
120	Oct 12	288BM National Guards Band	292BM	Red Pepper - A spicey rag (H.Lodge) The Gnat (Eckersley)	149	Nov 12	329IX	Darbishire Jones, cello	"Thais" - Meditation (Massenet) Cavatina (Raff)
121	Oct 12	296BO National Symphony Orch.	297BO	"Gipsy Love" - selection 1 (Franz Lehar) "Gipsy Love" - selection 2 (Franz Lehar)	150	Nov 12	329IX	"	"Sérse" - Largo (Handel) Traumerei (R. Schumann)
122	Oct 12	National Symphony Orch.	"	"African Dances" (M. Ring) - a) Call to the feast b) The narrator c) Lulefa's Dance d) Dance of the Warriors	151	Nov 12	329IX	"	The Kentucky Patrol (Whitlock) Keep on, rag (Whitlock)
123	Oct 12	326BO National Symphony Orch.	327BO	In a pagoda (Bratten) On the road to Zag-a Zig (Herman Finck)	152	Nov 12	368MBe	Carrie Lanceley	Ave Maria (Schubert) Serenade (Gounod)
124	Oct 12	Carrie Lanceley	"	The children's home (Sir F. Cowen) Sing, sweet bird (Ganne)	153	Nov 12	369MBe	Gwynne Davies	Be a man (Cooke, Pether) The young carabineer (Tunbridge)
125	Oct 12	Philip Ritte	"	When shadows gather (C.Marshall) Bring back the sunshine (Deane)	154	Nov 12	369MBe	"	I hear you calling me (C.Marshall) Somewhere a voice is calling (Tate)
126	Oct 12	269MBe Roebert Howe	324MBe	Anchored (Watson) The little hero (Adams)	155	Nov 12	369MBe	Gerald O'Brien	Let me dream again (Sullivan) Your heart will call me home (Tate)
127	Oct 12	Robert Howe	"	Three for Jack (Squire) Will o' the Wisp (Cherry)	156	Nov 12	369MBe	Robert Howe	Lorraine, Lorraine, Lorraine (Capel) Drake goes west (Edward German)
128	Oct 12	Gerald O'Brien	"	Macushla (Macmurrough) The minstrel boy (traditional, arr. Moore)	157	Nov 12	369MBe	Wilfred Platt	Simon the cellararer (Hatton) The diver (Loder)
129	Oct 12	285CS Yolande Noble	282CS	Let's all go into the ballroom (Allen, Murphy) Joshua (Arthurs, Lee)	158	Nov 12	369MBe	"	

Serial month issued	matrix	artist	titles & composers	Serial. month issued	matrix	artist	titles & composers
157 Nov 12	Harry Champion	w.orch.	Have a drop of gin, Joe(Tabrar,Burley) I was holding my cokernut(Collins, Burley)	190 Dec 12	Marathon Concert Party	"	The Christmas Party-descriptive,part 1 " " " " part 2
158 Nov 12	Jack Charman	w.orch	Hello! Susie Green(Barret,Darewski) I want a girl (Dillon,von Tilzer)	191 Dec 12	Gladys Huxley	"	If you feel lonely (Stretton,Thurban) Love me just a little, but more(Haines,Lutz)
159 Nov 12	Fred Elton	w.orch.	C. O. H. E. N. (Elton)	192 Dec 12 310CS	Billy Merson	w.orch	The Gay Cavalier (Merson) The yacht I've not got (Merson)
160 Dec 12	Vera Wooton		Come for a stroll on the Jetty(Staunton, Cuthbertson)			(has 410CR and 310CR on labels)	
	"		The tale that Mary told the soldier(Lambe)	193 Dec 12	Harry Champion	w.orch	The ragtime shop (Collins,Burley) Daisy's daisy roots (Murray,Rogers)
161 Nov 12	379TR Marathon Ragtime Trio		Oh! You beautiful doll(Brown,Ayer) acc.orch.	194 Feb 13	National Guards Band		Prairie Flower, march (J. Ord-Hume) Lynwood, march (J. Ord-Hume)
	380TR	"	The gaby glide (Pitcher,Hirsch) "	195 Feb 13 437BO	537BO National Symphony Orch.		The ripping rag (Scott,Wildman) El Deseo waltz (Era)
162 Nov 12	Marathon Ragtime Trio		Everybody's doing it (Irving Berlin) acc.orch	196* Feb 13	National Symphony Orch.		The ragtime violin- two step (I. Berlin) Sandy Mac - two step (Meredith,Kay)
163* Dec 12	National Guards Band		Royal Scots Lancers- figs 1,2,3 (arr.Wright)	197 Feb 13	500BO National Symphony Orch.		Pirouette (Herman Fink)
164* Dec 12	National Guards Band		" " " figs 4 & 5 (")	198 Feb 13 475BO	"		The butterfly's ball (Higgins)
165 Dec 12	McKenzie Murdoch		Flowers of the North Quadrilles-pt.1(arr.Scott- " " " " pt.2 (" Skinner	199 Feb 13	412IV E.Meier	violin w.pno	Berceuse de 'Jocelyn' (Godard)
	Guarnerius violin		Mauchline		413IV	"	Nocturne in E flat (Chopin)
	"		The Auld Hoose	200 Mar 13	Emilie Hayes	w.pno	Bruna Waltz (Tapiero)
166 Dec 12	McKenzie Murdoch		Highland boat song (trad, arr. Murdoch)		48310	ocarina w. orch	Echo Mazurka (Tapiero)
	Guarnerius violin		Scottish gems of today (arr.Murdoch)				Professor Tapiero's amazing skill on the ocarina is world famous. The solo instrument is recorded to perfection.
167 Dec 12	Pipe Major H.Forsyth		Medley of Scottish Airs,a.Cock of the north, Miss Drummond of Perth,Miss McLeod of Raesay,Highland Laddie	201 Feb 13	Vera Moore	"	All aboard for Bye-Bye Land (Harrington, Barnes, Scott)
	bagpipes w.drums		Medley of Scottish Airs,b.Barren Rock of Aden, Highland Fling, Christmas Carousal,Campells are coming	202 Feb 13	Gerald O'Brien	w.pno	The land of I Dunno Where(Leigh,Pether)
168 Dec 12	Alan Turner	acc.pno	A hundred pipers (trad.)	203 Feb 13	Robert Howe	w.orch.	Bring back my golden dreams (Meyer) All that I ask is love (Seldon)
	"	"	The land o' the leal(Old Scots song)	204 Feb 13	Emilie Hayes	w.pno	Sympathy (Marshall)
169 Dec 12	Tom F. Kinniburgh	w.orch.	Annie Laurie (Lady J.W.Scott)	205 Feb 13	"	"	My sweetheart when a boy (Morgan)
	"		Loch Lomond (Lady J.W.Scott)	206 Feb 13	Billy Merson	w.orch.	"Gipsy Love" - Love and wine (F.Lehar)
170 Dec 12	Harry Cove	w.orch	They'll no ken you're a Scotsman(Bruce)			"	Ho! Jolly Jenkins (Sir Arthur Sullivan)
	"		Hey, mon Sandy (Lawson)	207 Feb 13	Alan Turner	w.pno	The possessor of a full, rich, bass-baritone and a vigorous vocal method, Mr.Howe is one of the most successful record makers. The faithfulness of the 'Marathon' system of recording is nowhere more strikingly demonstrated than in these records.
171 Dec 12	Harry Cove	w.orch	It's nice when you love a wee lassie(Lauder)	208 Feb 13	Frederic Gregory	"	Auld Lang Syne (Burns, trad.)
	"		The same as his father before him(Wells,Terry, Lauder)	209 Feb 13	Mr. Pen Caws (Charles Penrose, laughing comedian)		The miner's dream of home(Godwin,Dryden)
172 Dec 12	425BM National Guards Band		Onward Christian Soldiers(Sullivan)	210 Feb 13	"	w.pno	He'd a funny little way with him(Penrose)
	426BM	"	"Messiah" - Hallelujah Chorus (Handel)	211 Feb 13	"	"	The laughing family (Penrose)
173 Dec 12	National Guards Band		Christmas melodies, part 1	212 Feb 13	Billy Merson	w.orch.	The bandit (Merson)
	"		" " part 2 1- played by double- brass quartet	213 Feb 13	"	"	It's going to be a serious thing for England (Merson)
174 Dec 12	427BM National Guards Band		A motor ride - descriptive (T.Bidgood)	214 Feb 13	Harry Cove	w.orch.	The ragtime violin(Irving Berlin)
	428BM	"	A hunting scene - descriptive (215 Feb 13	"	"	Waiting for the Robert E.Lee(Muir)
175* Dec 12	National Guards Band		The crab's crawl - one step (A.du Blonc)	216 Feb 13	Harry Cove	w.orch.	Mister Cupid (Bert Weston)
	"		S. R. Henry's Schottische (Henry)	217 Feb 13	"	"	M.A.D.A.M. (F.Arthurs)
176* Dec 12	National Guards Band		The wearing of the Green, lancers-fig.1,2,3(Kaps)	218 Feb 13	Harry Cove	w.orch.	Ring-a-ring o' roses (Frank Leo)
	"		" " " " " " fig.4 & 5(Kaps)	219 Feb 13	"	"	If we all went on strike(David,Beck,Penso)
177* Dec 12	National Guards Band		The coster's wooing - barn dance(William Rimmer)	220 Feb 13	Harry Cove & Frederic Gregory	w.orch.	Mr. Cove's versatility is strikingly demonstrated in these records. His enunciation is clear and distinct; thus every humorous point may be thoroughly enjoyed.
	"		Jolly fellows galop (Lustigbruder)(Faust)	221 Feb 13	"	"	There's a girl in Havana(Goetz,Sloane)
178* Dec 12	National Symphony Orch.		Sir Roger de Coverley-round dance (trad.)	222 Feb 13	Harry Bayes	w.orch.	I want to be in Dixie(I.Berlin,T.Snyder)
	"		Invitation to the waltz (von Weber)	223 Feb 13	"	"	Pucker up your lips, Miss Lindy(von Tilzer)
179* Dec 12	National Symphony Orch.		I'll dance till the sun breaks through-two step (A.Joyce)	224 Feb 13	Leighton Gosforth	w.orch.	Take me to Fairyland (Edgar, Barnes)
	"		Have you forgotten? - waltz (Archibald Joyce)	225 Feb 13			with great sentimental hits of the 1912-13 pantomimes
180 Dec 12	348BB St.Hilda's Colliery Band		The Conqueror March (Moorhouse)	226 Feb 13	"	"	Take me back to your garden of love(Goetz, Osborne)
			The above recording, and those on 137 & 138 are played by the band	227 Feb 13	"	"	My heart is with you tonight(Mills,Scott)
			which won the 1,000 Guinea Trophy at the Crystal Palace, 1912	228 Feb 13	Gladys Huxley	w.orch.	The wizard's spell (Bateman, Openshaw)
Feb 13	292BM National Guards Band		Caesar March (Robinson)	229 Feb 13	"	"	I like you in your Sunday clothes(Murphy, David)
181 Dec 12	James Glover	w.orch	The Holy City (Stephen Adams-real name Michael	230 Feb 13	Flora Cromer		There's an easy breezy way about a sailor (Trevor,Wright)
	"	"	The Star of Bethlehem(S.Adams) Maybrick)	231 Feb 13	"	"	I'd like to go on a honeymoon(Wildman,Edgar)
182 Dec 12	Margaret Balfour	w.pno	Land of Hope and Glory (Elgar)	232 Feb 13	Glays Huxley		Saturday afternoon till Sunday morning (Herman Darewski)
	"	"	The Lost Chord (Sir. A. Sullivan)	233 Feb 13	"	"	I do love my wife (Castling, Murphy)
183 Dec 12	A. Kellet	w.pno	She is far from the land(Lambert)	234 Feb 13	National Guards Band		Pleasureland - part 1 (arr.Neat)
	"		I'll sing thee songs of Araby (F.Clay)	235 Mar 13	"	"	" part 2 (arr.Neat)
			(Tenor soloist of St.Paul's Cathedral)	236 Mar 13			Introduces the cream of the hits of the 1912-13 pantomimes. A particularly attractive record.
184 Dec 12	271MBE Robert Howe	w.pno	Once aboard the lugger (D.D.Slater)	237 Mar 13	National Guards Band		The Irish Patrol (Irish patriotic airs)
	270MBE	"	A sailor's dance (J.L.Molloy)	238 Mar 13	"	"	The Welsh Patrol (Welsh patriotic airs)
185 Dec 12	St.Paul's Cathedral Choir	Good Kind Wenceslas (trad.)					
	"		A Virgin Unspotted (trad.)				
186 Dec 12	St.Paul's Cathedral Choir	Good Christian Men Rejoice (trad.)					
	"		The First Nowell (trad.)				
187 Dec 12	Mr. Pen Caws	- Raconteur & laughing comedian, w. piano.					
	"		London "Street Arab" stories,touchingly told. (by Charles Penrose, under pseudonym)				
188 Dec 12	"		Johnny, you and me (Corney Grain)				
	"		Christmas and bells (with bells)(Mayne,Harris)				
189 Dec 12	Olive Twain - Society Entertainer		Jack and the beanstalk (trad.)	239 Mar 13	National Guards Band		
	"		" The story of Goldilocks and the three bears(trad)				

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218 Mar 13	National Guards Band		The Contest, march (J.Ord-Hume) The Cuirassiers, march(Robinson)	252 Apr 13	Gwynne Davies	w.pno O'Na Bydd Ain Haf o Hyd (Wm Davies) " Yr Hen Gerddor- The old minstrel
219 Mar 13	National Symphony Orch.	"	"Ballet Egyptien" - part 1 (Luigini) " " - part 2 (")	253 May 13	National Guards Band	The Scotch Patrol (Pitt) The English Patrol (Pitt)
220 Mar 13	National Symphony Orch.	"	"Ballet Egyptien" - part 3 (Luigini) " " - part 4 (")	254 May 13	National Guards Band	Marche Militaire (Schubert) Mussinan March (Carl)
221 Mar 13	Oilly Oakley bjo.w.orch	The darkey's awakening (Lansing) " " " Sweet jasmine (Oakley)	255 May 13 559BM	520BM National Guards Band	Lancashire Clogs (E. Grimshaw) The parade of the soldiers (L.Jessel) Contains clever "muted" instrument effects	
222 Mar 13	Billy whitlock xylo.w.o.	All O.T. (Whitlock) " " Up the river, waltz (Whitlock)	256 May 13	National Symphony Orch.	"Oberon" - overture, part 1 (von Weber) " " - overture, part 2 (von Weber) The overture is given complete	
223 Mar 13	48710 Professor M. Tapiero ocarina w.orch	"Semiramide" - overture (Rossini) 48810 " " La Paloma (Yradier) (has pink labels)	257 May 13	National Symphony Orch.	Valse triste (Sibelius) Praeludium (Jannefeldt)	
224 Mar 13	Thomas Thomas w.pno	Like stars above (W.H.Squire) " " She wore a wreath of roses (Knight)	258 May 13 3971V	4021V McKenzie Murdoch w.pno	Auld Robin Gray(trad.arr.Murdoch) " " East Neuch o' Fife (trad.arr.Murdoch) In these numbers Mr. Murdoch demonstrates all that amazing skill which has won for him the title "The Scottish Paganini". They were played on a genuine Guanerius, the tone of which is faithfully preserved.	
225 Mar 13	Arthur Kellet, tenor soloist of St.Paul's Cathedral w.pno	An evening song (Blumenthal) " " Adieu Marie (Stephen Adams)	259 May 13	Professor M. Tapiero ocarina with orchestra	Castel Raimondo, march (Battachiaro) " " " Moses in Egypt"- Fantasia(Rossini, arr. Tapiero)	
226 Mar 13	Alan Turner w.pno	John Peel (trad.) " " The farmer's boy (trad.)	260 May 13 474FCo	Margaret Balfour w.pno	Still as the night (Bohm) " " My dear Soul (W. Sanderson) Miss Balfour is very highly esteemed in the best concert circles	
227 Mar 13	Frank Lynne w.orch.	The ready reckoner(Ellerton,Mayne) " " Give me my fourpence back(Ellerton,Mayne)	261 May 13	Carrie Lanceley w.pno & vin.Serenade (Gounod) Joseph Schofield cello w. organ	The Rosary (Ethelbert Nevin)	
228 Mar 13	Phil Parsons w.orch	All through following the footprints in the snow (Edgar) " " All through the Wedding March(Mills,Scott)	262 May 13	Robert Howe w.orch.	"Der Trompeter von Sakkingen" - Werner's farewell (Nessler) " " The Yeoman's Wedding Song (Poniatowski)	
229 Mar 13	Henry Bayes w.orch	The ragtime jockeyman (Irving Berlin) The wedding glide (Lou Hirsch)	263 May 13	May Mars w.orch.	In the shadows of the pyramids (Ball) " " Let me kiss those tears away(Mills,Scott)	
230 Mar 13	571CS Henry Bayes w.orch 570CS "	The ragtime goblin man(Sterling,von Tilzer) Way down south (Fairman)	264 May 13	Phil Parsons w.orch.	I'm on my holiday (Mellor,Gifford) " " Here's another one off for a sailor (Barnes,Weston)	
231 Mar 13	Charles Draper clt.w.pno	Coming through the rye (trad.arr.Clarke) Ye banks and braes (trad.arr.Clarke)	265 May 13	Frank Lynne w.orch Jack Charman	There's no flies on father(Ellerton,Mayne) " " Dickie Bird (Clifford,Godfrey) Mr. Frank Lynne is an original comedian who is exceedingly popular in the Midlands. His efforts will be thoroughly enjoyed.	
232 Mar 13	Frederic Gregory w.orch.	Every man a soldier (Stanley) A sergeant of the line (W.H.Squire)	266 May 13	Joseph Schofield cello w.pno.	Minuet(Boccherini) " " Siciliana (Pergolesi)	
233 Mar 13	454CS Eric Foster (Tyneside comedian) 455CS "	Last Neet (Foster) Keep your feet still,Geordie Hinnie(trad,Foster)	267 Jun 13	National Guards Band	"Zampa" - overture, part 1 (Herold) " " - overture, part 2	
234 Mar 13	Eric Foster "	The grocery store (Foster) Industrious Geordie (Foster)	268 Jun 13	National Symphony Orch.	"Oh! Oh! Delphine"-selection (I.Caryll) " " " -Venus Waltz(I.Caryll)	
235 Mar 13	Eric Foster "	Garrity (Foster) Haak's Men at the Battle of Waterloo(Foster)	269 Jun 13	Herr W. Meyrowitz piano	Polish dance (Scharwenka) Menuet (Paderewski)	
236 Apr 13	National Guards Band	Forward March (Doppler) The Gladiators farewell, march(Blankenburg)	270 Jun 13	Gwendolyn Griffiths w.pno	The slave song (Teresa del Riego) When Barney comes over the hill(Meyrowitz)	
237 Apr 13	National Guards Band	Die Hydropaten Waltz (Gung'l) Waltz from 'Coppella' ballet(Delibes)	271 Jun 13	Arthur Kellet w.pno	Where my caravan has rested (H.Lohr) My little grey home in the west (H.Lohr)	
238* Apr 13	National Guards Band	Alexander's ragtime band-two step(Irving Berlin) Dixie revels - two step (Robinson)	272 Jun 13 251MBe	Ceredig Walters w.pno	Bashful Tom (Kemp) Dear Homeland (Slaughter)	
239 Apr 13	National Symphony Orch.	"The Magic Flute" - overture, part 1 (Mozart) " " " - overture, part 2 (Mozart)	273 Jun 13	Ceredig Walters w.pno	At Santa Barbara (Kennedy Russell) Corisande (Sanderson)	
240 Apr 13	National Symphony Orch.	"The Dancing Mistress" - selection,1 (Monckton) " " " - selection,2 (Monckton)	274 Jun 13	Henry Bayes w.orch	That mellow melody(G. W. Meyer) That ragtime dinnertime band(Wal Chandler, Will E. Haines)	
241 Apr 13	597BO National Symphony Orch. 519BM National Guards Band	A darkie's jubilee (Turner) Dream on the ocean (Gung'l)	275 Jun	Jack Charman w.orch	Dear old Rose(G. W. Meyer) Oh! I do love you, my Orange Girl(Tom Mellor) & Huntley Trevor)	
242 Jun 13	James Glover cornet, with full band	The Rosary (Ethelbert Nevin) The lost chord (Sir Arthur Sullivan)	276 Jun 13	National Guards Band	Marche Lorraine (Louis Ganne) Le pere de la victoire (Louis Ganne)	
243 Apr 13	Joseph Schofield cello acc. piano	La Cinquantaine (G. Marie) " " Cantilena (Goltermann)	277 Jly 13	National Guards Band	Bravada March (Starke) Wedding bells(with chimes)(W.Rimmer)	
244 Apr 13	5041Bo Oilly Oakley, bjo.w.pno	A dusky belle (Oakley) The spirit of the glen (Oakley)	278 Jly 13	National Guards Band	Pomp and Circumstance March, No.2 (Elgar) Salut d'amour (Elgar)	
245 Apr 13	A.Kellet & Frederic Gregory	"Lily of Killarney" - The moon hath raised her lamp above (Benedict) Watchman, what of the night(Sergeant)	279 Jly 13	National Symphony Orch.	"The jewels of the Madonna"-Entr'acte (Wolf-Ferrari) Passe Pied (Delibes)	
246 Apr 13	341MBe Robert Howe 442MBe "	w.pno The adventurer (Godfrey) w.orch.Glorious Devon (Edward German)	280 Jly 13	George Ackroyd flute w.pno.	Swallows' flight (Ernesto Kohler) Shepherds' Idyll (Ernesto Kohler)	
247 Apr 13	Wilfrid Platt	Rocked in the cradle of the deep (Roeckel) In cellar cool (Old German song)	281 Jly 13			
248 Apr 13	May Mars	w.orch.Waltz me in Ragtime (Mills, Scott) " " My boy (Barnes, Weston)	282 Jly 13	Guido Gialdini whistler w.orch.	"Puppchen"-My heart's desire(Gilbert) " " " Winter March (J.Gilbert)	
249 Apr 13	Frank Lynne	w.orch.I sent my sister Cisie to assist'er(Sullivan) " " Major Dum Dum (Edgar)				
250 Apr 13	Frank Powell	w.orch. The por-tah (Hyde, Peter) " " P. C. Brown (Power)				
		Mr. Powell is one of the most genuinely funny comedians, and is being 'starred' wherever he appears. He is exclusive to 'Marathon' records.				
251 Apr 13	Hayman & Franklin (The Hebrew Duo)	A Complete Music Hall Sketch " Cohen's Mistake 2 parts (Hayman)				
		A screamingly funny sketch, which tells how Cohen is induced to subscribe to the funds of an orphanage.				

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283 Nov 13	Carrie Lanceley Madame Sarmiento	w.pno	Lily of my heart (Henry Geel) La Villanelle (E.dell'Acqua)sung in French	318 Sep 13	May Mars	w.orch.	The six telegrams (Mills,Scott) " Molly Molloy (Mills,Scott)
284 Jly 13	Ivor Walters "	w.pno	Roses (Stephen Adams) The last watch (Ciro Pinsuti)	319 Sep 13	704CS Billy Merson	w.orch	A prairie life for me (Merson) " The wreck of the Dover Express (Merson)
285 Jly 13	Helen Goodwright "	w.pno	The better land (F. H. cowen) " When you come home (W. H. Squire)	320 Sep 13	Gus Harris " The People's Chorus Idol!"	w.orch	" Whoops, let's do it again (Hargreaves) " Tonight's the night (Castling)
286 Jly 13	Marcus Thomson "	w.pno	The devout lover (M. V. White) Beauty's eyes (P. Tosti)	321 Sep 13	Gus Harris	w.orch	Telling the story (Murphy,Castling) I went to dance (Edwards)
287 Jly 13	Ceredig Walters "	w.pno	Jack Briton (W. H. Squire) Absent (J. W. Metcalfe)	322 Oct 13	National Scottish Band		Scottish Reels,part 1 - The De'il among the tailors, Mason's apron, Clean pea strae, Soldier's joy. Scottish Reels,part 2 - Speed the plough. Mrs. Macleod, Fairy dance, The wind that shakes the barley.
288 Jly 13	Gus Harris "	w.orch	Hello, silvery sea (Castling, Murphy) ". Let's go to the church(Collins, Rogers)	323 Oct 13	National Scottish Band		Scottish Reels,part 3 - Cameron's got his wife again, Speed the plough, Jenny Dang the weaver, Highland whisky. Scottish reels,part 4 - The piper o' Dundee Jessie Smith, Rachel Rae, Reel of Tulloch
289 Jly 13	Henry Bayes "	w.orch.	The trail of the Lonesome Pine(Carroll,Fields) On the Mississippi (Carroll,Fields)	324 Sep 13	Pipe-Major Harold Forsyth bagpipes, with drums		" Gledarnal Highlanders" - airs arr.Forsyth- Tullochgroup-Strathspey, Reel of Tulloch. "Corn Riggs" - airs arr.Forsyth- Lord Lovat's Lament-march, Inverness Rant-Strath- spey, Blue bonnets over the border-march.
290 Aug 13	682BM.National Guards Band 681BM		"Lohengrin"- Introduction to Act.3 (R.Wagner) Tanhäuser" - Grand March (R. Wagner)	325 Sep 13	716FS Carrie Lanceley	w.pno	The last rose of summer(Moore) Good-bye (P. Tosti)
291 Aug 13	644BM National Guards Band 613BM		National Emblem, march (E. E. Bagley) The Blue Riband, march (Gustave Bollog)	326 Sep 13	790BM National Scottish Band 791BM		"Flowers of Edinburgh",part.1-The original, The lass o' Patie's Mill. (trad.) "Flowers of Edinburgh",part.2-East Neuk o' Fife, The bottom of the bunch bowl.(trad.)
292 Aug 13	National Symphony Orch "		'Neath the trees (Henri Dupret) "Les Millions d'Arlequin" - Serenade(Drigo)	327 Sep 13	National Scottish Band		"Petronella Country Dance", intro.- The original, The dashing white sergeant(trad.) "Petronella Country Dance", intro - My love she's but a lassie yet, & The rose tree(trad.)
293 Aug 13	James Glover "	trumpet w.full band	Mary (Richardson) The children's home (Sir F. Cowen)	328 Oct 13	H.M.Royal Artillery Band cond. E. C. Stretton		Birthday March (Kuhne) Castaldo March (Novacek)
294 Aug 13	Billy Whitlock "	xylo.w.orch.	Torchlight march (Whitlock) Moonlight Capers (Whitlock)	329 Oct 13	National Guards Band		Niebelungen March (Wagner) Triumphal March (Robinson)
295 Aug 13	Joseph Schofield "	cello w.pno	Serenade (W. H. Squire) Berceuse de 'Jocelyn' (Godard)	330 Oct 13	712BM National Guards March 756BM		San Lorenzo March (C. A. Silva) The ragtime violin (Irving Berlin)
296 Aug 13	Emilie Hayes "	w.pno	Someday, sometime (Godfrey,Gifford,Knight) Just to be near you (Godfrey,Gifford, Wright)	331 Oct 13	National Symphony Orch.		Dear Brown Eyes, waltz (Frank Canham) Vivandiere March (Robinson)
297 Aug 13	Helena Goodwright "	w.pno	Angus McDonald (Roeckel) Love's Coronation (Florence Aylward)	332 Nov 13	75080 David de Groot's Orch. 74980		"I Pagliacci" - selection 1 (Leoncavallo) "I Pagliacci" - selection 2 (Leoncavallo)
298 Aug 13	641MBe Ceredig Walters 630MBe J. Dickinson	w.orch.	The veteran's song (S.Adams) Lighterman Tom (W. H. Squire)	333 Oct 13	Joseph Schofield cello w.piano		The Coulin (Sir F.Cruise, M.Esposito) Carolian's Concerto (Sir F.Cruise, M.Esposito)
299 Aug 13	678MBe Robert Howe 679MBe	w.pno	A Dinder Courtship (Eric Coates) The Floral Dance (Katie Moss)	334 Oct 13	Marcel Bonneman violin w.pno		Berceuse (Gabriel Faure) Canzonetta (d'Ambrosio) Op.6.
300 Aug 13	Helen Blain "	w.pno	Caller! Herrin' (trad.) a)John Anderson,my Joe (trad) b)Gala Water (trad.)	335 Oct 13	Ollie Oakley "The Banjo King"	w.piano	Husarenritt (Spindler) Camptown Carnival (J. Morley)
301 Aug 13	Anderson Nicol "		The Scottish Emigrant's Farewell (trad.) Afton Water (trad.)	336 Oct 13	Angelo Rosselli " " "	w.orch	"Otello" - Morte di Otello (Verdi) "I Pagliacci" - Serenade (Leoncavallo)
302 Aug 13	Frank Powell "	w.orch.	The signalman's story (W. Hyde) On the Line (W. Hyde)	337 ??	Emilie Hayes " " "	w.pno	Come sing to me (Thompson) Sing me to sleep(Green)
303 Aug 13	Gus Harris "	w.orch	I want to see the fairies (Castling,Murphy) Show me the train (Castling,Murphy)				Although this disc appeared in an advertisement as 357 (Nov.13) it is not printed in the Company's official supplement for Nov 13. Neither 337 nor 357 is there. Both are printed in the Feb 14 supplement as we have them in this listing. We have not seen the Dec. 1913, nor the Jan. 1914 official supplements.
304 Aug 13	Harry Cove "	w.orch	The burglar rag (Brady,Mahoney,Ferguson) Hey Ho! Can't you hear the steamer? (Godfrey, Wright)	338 Oct 13	Anderson Nicol 763MT	w.pno	Berceuse (Gabriel Faure) Canzonetta (d'Ambrosio) Op.6.
305 Sep 13	H.M.Royal Artillery Band, cond. E.C.Stretton "		"Aida" - selection 1 (verdi) " - selection 2 (Verdi)	339 Oct 13	Helen Blain	w.pno	Duncan Gray (trad.) The Skye Boat Song (trad.)
306 Sep 13	National Guards Band "		Punjab March (Charles Payne) Bulgarian Patrol (Stephanoff)	340 Oct 13	Marcus Thomson	w.pno	Annie Laurie (Lady J. W. Scott) Castles in the air (R.Adams)
307 Sep 13	714BM National Guards Band 652BM		Spanish Dance No.5 (Moskowski) El Abanico - Spanish march (Javaloyes)	341 Oct 13	Robert Howe	w.pno	How deep the slumber of the floods(Loewe) Sombre woods (Lully)
308 Sep 13	National Symphony Orch.		Amoranda (M. Ring) The whispering of the flowers (von Blon)	342 Oct 13	Marie Stuart and Robert Howe	w.pno	The Blue Dragoon (Kennedy Russell) The Bedouin Love Song (Ciro Pinsuti)
309 Sep 13	6881Po George Ackroyd 6891Po	piccolo w.orch.	The deep blue sea (M.Brewer) Weel may the keel row (trad. arr. Bonniseau)	343 Oct 13	794MBe Ceredig Walters	w.pno	Oh! That we two were Maying (Ethelbert Nevin) Still as the night (Carl Bohm)
310 Sep 13	751IV David de Groot 73770IV	violin w.pno	Souvenir de Posen (Wieniawski) " Czardas (Monti)	344 Nov 13	London Church Choir and Quartette		The ballad monger (Easthope Martin) Sweet early violets (Sherrington)
311 Sep 13	Guido Gialdini "	whistler w.orch.	Charme d'amour (Kendall) In the shadows (Herman Finck)	345 Oct 13	Frank Powell	w.orch	All hail the power of Jesu's name(Shrubsole) Hark! Hark! My soul (Smart)
312 Sep 13	Angelo Rosselli "	w.pno	Santa Lucia - Neapolitan song (Cottra) O Sole mio (di Capua)	346 Oct 13			The Postman (Given) The ocean blue (Matcham, Selby)
313 Sep 13	Angelo Rosselli "	w.orch	"I Pagliacci" - Vesti la giubba (Leoncavallo) "La Tosca" - E lucevan le stelle (Puccini)				
314 Sep 13	Anderson Nicol "		Mary of Argyle (Nelson) The banks of Allan Water (trad.)				
315 Nov 13	Ceredig Walters "	w.pno	Pals (W. H. Squire) Thy sentinel am I (Watson)				
316 Sep 13	580MBe Herbert Heyner 581MBe	w.pno	On the road to Mandalay (Kipling,Hedgecock) Danny Deever (W.Damrosch)				
317 Sep 13	690MBe Robert Howe 691MBe	w.orch	The Powder Monkey (Watson) The Midshipmite (Stephen Adams)				

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Oct 13	346 775CS	Gus Harris	w.orch Marriage (G.Collins)	379	Dec 13	National Guards Band		La rumba tango (T. Bryan)
	776CS	"	" A girl (Collins, Murray)			"		La Belle Creole (Farban)
Oct 13	347	Carrie Lanceley	w.pno Lilac time (Willerby)	380	Dec 13	7841Bo Olly Oakley	bjo. w.pno	A Black Coquette (E. Grimshaw)
	"	"	" Love, you have made me a garden(J.Thompson)			"	"	The Yeoman's call (Cammermeyer)
Oct 13	348 726MBe	Ceredig Walters	w.pno Bugelior Gwenith Gwyn (Idle days in summer)trad	381	Dec 13	7961Po Robert Murchie	piccolo w.orch	Le Merle Blanc (E.Damare)
	728MBe	"	" Llandovery(Adieu to dear Cambria)(trad.)			7971Po	"	Scherzo Brillante(C.le Thiere)
Oct 13	349	Ceredig Walters	w.pno Chwyfin Fener(Wave the banner)(Davies)	382	Feb 14	Madame Maude Dewey		
	"	"	" Rhyvelgrych Cadpen Morgan (trad.)			(bird imitator)		imitations of English Song Birds
Oct 13	350 Irwell Springs Band	cond. Mr. Nuttall	North Star March (W.Rimmer)	383	Feb 14	935BM National Guards Band		The "Evening News" tango (Stephen Hamilton)
	"	"	Pat in America (Hiram Eden)			942BM	"	Up-to-date (1913-14) Barn Dance (Henry Woods). Founded upon the following popular melodies - 'My little Parisian Rose', 'The wedding glide', 'How do you do, Miss Ragtime?', 'When the midnight choo-choo leaves for Alabama', 'Gaby Glide'.
Oct 13	351 Irwell Springs Band	cond. Mr. Nuttall	Evening Polka (W.Rimmer)	384	Feb 14	Margaret Balfour	w.pno	
	"	"	Humoreske (Dvorak)			and violin obbligato	Daddy (Behrend)	
Nov 13	352 Archibald Joyce's Orch.	cond. Archibald Joyce	Happy Days,waltz (Burrows)			"	"	Lovel's old sweet song(Molloy)
	"	"	Vervienne Waltz (Cox)	385	Dec 13	Marcus Thomson	w.pno	A dream (Bartlett)
Nov 13	353 Archibald Joyce's Orch.	cond.Archibald Joyce	Powder rag - two step (Raymond Birch)			"	"	At the mid-hour of night (F. H. Cowen)
	836BO	"	On the Mississippi - two step (Carlton,Fields)	386	Oct 14	National Guards Band		"Vive l'Entente Cordiale" part 1
Nov 13	354 National Guards Band	"	The bullfighter's March (C.Kottau)			with Robert Howe		a)The Russian National Hymn
	"		Steadfast and true, march (Teike)	387	Dec 13	Robert Howe	w.pno	b)God save the King
Nov 13	355 String Band of H.M.Royal Artillery, Woolwich,cond.C.E.Stretton	Hungarian Dance no. 2 (Brahms)	"			National Guards Band		"Vive l'Entente Cordiale" part 2
	"	"	Hungarian Dance no. 3 (Brahms)	388	Dec 13	820MB Tom E. Kinniburgh	w.pno	a)La Brabononne (Campenhout)
Nov 13	356 National Symphony Orch.	"	"Il Seraglio" - overture (Mozart)			821MB	"	b)Rule Britannia (Dr.Arne)
	"		"The Marriage of Figaro"- overture(Mozart)	389	Dec 13	Henry Bayes	w.orch	Chorus, Gentleman (Hermann Lohr)
Nov 13	357 700IX	Billy Whitlock	xylo.w.orch Lively Kittens (Whitlock)			"	"	Four jolly sailors (Edward German)
	701IX	"	" The jolly workman (Whitlock)	390	Feb 14	National Symphony Orch.		The bellringer (Vincent Wallace)
Nov 13	358 George Ackroyd	flute w.orch	"Carnival des Animaux"-Le Cygne(The swan) (Saint Saëns)			"		The valliage blacksmith(Longfellow, W.H.Weiss)
	"	"	Offertoire (Donjon)	391	Feb 14	National Guards Band		
Nov 13	359 Marcel Bonnemain	violin w.pno	Madrigale (Simonetti)	392	Feb 14	String Band of H.M. Royal Artillery, Woolwich. cond. E.C.Stretton-		
	"	"	Chant sans paroles (Tchaikovsky)			"		Minuette (Mozart)
Nov 13	360 698MT	Angelo Rossellini	w.pno Ricordi di Quisisana (L. Denza)			"	"	Am Muhlbach(At the millrace)(P.Lincke)
	699MT	"	" Aubade - Mattinata (Leoncavallo)	393	Dec 13	Harry Cove & Jack Charman	w.orch.	The way the wind blows,we'll go (Judge,Williams)
Nov 13	361 Margaret Balfour	w.pno	Terence's farewell to Kathleen (Lady Dufferin)			"	"	Toddling home (H.Dent)
	"	"	God's Garden (Lambert)	394	Dec 13	National Symphony Orch.		Un peu d'amour (Siles)
Nov 13	362 Helen Blain	w.pno	A summer night (Goring Thomas)			"		Secrets, waltz (Charles Ancliffe)
	"	"	Creation's Hymn (Beethoven)	395	Dec 13	National Guards Band		La Rinka - round dance (T. Beale)
Nov 13	363 Herbert Heyner	w.pno	The sand o' Dee (Fred Clay)			"		The Valeta - round dance (A.Morris)
	"	"	Thou'rt passing hence,my brother (A.Sullivan)	396	Dec 13	String Band of H.M. Royal Artillery, Woolwich. cond. E.C.Stretton-		
Nov 13	Marcus Thomson	w.pno	"Four Indian Love Lyrics"- (Amy Woodforde-Finden)			"		Minuette (Mozart)
	Marcus Thomson	w.pno	a)Kashimir Song b) Less than the dust	397	Dec 13	Harry Cove & Jack Charman	w.orch.	Am Muhlbach(At the millrace)(P.Lincke)
Nov 13	"	"	c)Temple Bells d) Till I wake			"	"	Sandy's Hogmanay.descr.Pt 1(Cove)
Nov 13	365 Percy Whitehead	w.pno	Off to Philadelphia (Haynes)	398	Dec 13	Daisy Taylor	w.orch	Sandy's Hogmanay-descr.Pt.2(Cove)
	"	"	a) Famine Song (trad) b)Trotting to the fair (trad)			"		Sandy, take hold of my hand (Glover)
Nov 13	366 Frederic Gregory	w.orch	So you wantto be a soldier,little man(Trottere)	399	Dec 13	Gus Harris	w.orch	Sing me a song of Bonny Scotland(Scott)
	Henry Bayes	w.orch	It's a long way to Tipperary (Judge,Williams)			"		Let's all go round to Maudie's(Hargreaves)
Nov 13	367 831FS	Elda May	w.pno When love creeps in your heart (Bennett,Scott)	400	Dec 12	Jack Charman	w.orch	It's a long way to go home(Godfrey,Gifford)
	830FS	"	Youth and love (Saker)-with flute obbligato by W. Paterson			"		My home is far away(Pether,Lee)
Nov 13	368 Daisy Taylor	w.orch	Play a Highland Melody (Rule,Castling)	401	Feb 14	National Symphony Orch.		When the Christmas Bells are ringing (Pether,Lee)
	"	"	I'm coming back to Bonny Scotland (Huntley,Trevor, Wright)			"		Tr's Doggy-Two-step intermezzo(Lola Moretti)
Nov 13	369 Frank Powell	w.orch	Married Misery (Chester)	402	Feb 14	James Brown	accordeon	Dance of the Darkies-Barn dance(J.E.Pilgen)
	"	"	Winkle the waiter (Chester)			"		Medley of hornpipes (trad.)
Nov 13	370 803CS	Henry Bates	w.orch You made me love you (J.Monaco)	403	Dec 13	Ceredig Walters	w.pno	Rainbow schottische (trad.)
	804CS	"	" Hold your hand out, naughty boy (J. W. Murphy)			"		Rhyselgrych gwyn Harlech(Men of Harlech)
Nov 13	371 National Scottish Band		Foursome Reel, part 1 (trad)	404	Dec 13	Mark Sheridan	w.orch	Llwyn On(The Ash Grove)- both traditional
	"		" , part 2 (trad)			"		What a game it is-Wow! Wow!(Gifford,Godfrey)
Nov 13	372 National Scottish Band		Eightsome Reel, part 1* (trad)	405	Feb 14	Marathon Instrumental Trio- (Violin,flute,harp)		Ragtime mad (Frank Leo, Bowley)
	"		" part 2 (trad)			"		
Nov 13	373 Billy Merson	w.orch	Don't sing in ragtime (Pelham,Long,Merson)	406	Feb 14	Gus Harris	w.orch	"Tales of Hofmann"-Barcarole(Offenbach)
	Gus Harris	"	Our sailor King (pelham,Long)			"		La Villanelle (del 'Acqua)
Nov 13	374 National Guards Band		The Victoria Cross, march (Gustav Howig)	407	Feb 14	Joseph Schofield	w.pno	Ramances sans paroles (Davidoff)
	"		Army and Marine March (W. Zehle)	408	Feb 14	"		Lied ohne Worte(Mendelssohn)
Dec 13	375 885BM	W. Rushforth	bells & chimes, with National Guards Band			George Ackroyd	flute w.pno.	Berceuse de 'Jocelyn' (Godard)
	"	"	Christmas Gems (arr.Partridge)			"		Mazurka de salon(Doppler)
	886BM	"	The bells of Auld Lang Syne (Partridge)			"		Bergeron de 'Jocelyn' (Godard)
Dec 13	376 Archibald Joyce's Orchestra	cond. Archibald Joyce	El Choclo - tango (A. A. Villoldo)	409	Feb 14	Helen Blain	w.piano & pno.	The Rosary (Ethelbert Nevin)
			824BM National Guards Band			"		Home, sweet home (Bishop)
Dec 13	377 815BM	String Band of H.M.Royal Artillery, Woolwich,cond. E.C.Stretton	" Sylvia" ballet music - Pizzicato(Delibes)	410	Feb 14	Ceredig Walters	w.pno	Thora (Stephen Adams)
	"	"	" Sleeping Beauty" ballet music-Waltz(Tchaikovsky)			"		"The Marriage Market"-The bachelor ship (D.Richards)
Dec 13	378 National Symphony Orch.		My Sumurun Girl - two step (Lou Hirsch)	411	Feb 14	Percy Whitehead	w.pno	The old gray fox (M. V. White)
	"		" Puppchen" - Waltz (J. Gilbert)			"		Land of delight (Wilfred Sanderson)

Serial Month issued	matrix	artists	titles & composers	Serial Month issued	matrix	artists	titles & composers
409 Feb 14	Gerald Hazard	w.orch	When I get you alone tonight(McCarthy,Goodwin, My Southern Maid(Barrett,Darewski) Fischer)	442 Mar 15	* National Guards Band		The Guards Patrol (A.Williams) Tipperary March (S.Douglas)
410 950MD Feb 14	Ida Jones & Gerald Hazard	w.orch	Take me in your arms and say you love me (J.Rosamond Johnson)	443 Nov 14	The Ackroyd Trio	"	Angel's call - serenade (Braga) Whisper and I shall hear (Piccolomini)
951MD	"	w.orch	You made me love you(James Monaco)	444 Dec 14	Orpheus Clarinet Quartette	Andantino Scherzo	
			(This record seen with a label overstuck saying Daisy & Gerald Hazard)	445 1081BM	National Guards Band		The Guards Patrol (A. Williams)
411 Feb 14	James Brown accordeon	w.pno	Weary Willie - two step (trad.)	??	1082BM	"	Tipperary March (S.Douglas)
"	"	"	Little pet polka (trad.)	445 Nov 14	Murray Ashford		When bright eyes chance (Hedgecock) The Maid of Malabar (Stephen Adams)
412 Mar 13	National Guards Band		Austria, march (J. Nowotny)	446 1045MBe	Herbert Heyner	w.pno	We're all plain civilians(Ernest Hastings)
"			Cecilia, march (C.Kottau)	Nov 14	1046MBe	"	" Fall in! (Begbie,Cowen)
413 Mar 14	National Guards Band		"Henry VIII" - Procesional March (A.Sullivan)	447 Nov 14	Helen Blain	w.orch	Our Island Home (Trelawney)
"			"La Reine de Saba" - Corté March)(C.Gounod)	Nov 14	"	"	Your King and Country want you(Paul Rubens)
414 Nov 14	National Symphony Orch.		Menuet (Paderewski)	448 Nov 14	National Guards Band		Episodes in a soldier's life,part 1(Kappey)
"			The Butterfly (T. Bendix)	Nov 14	"	"	" " " " part 2(Kappey)
415 Oct 14	National Symphony Orch.		Laughing eyes (Herman Finck)	449 Nov 14	Robert Howe	w.orch	Men of England (Capel)
"			Thy burning eyes (C. Worsley)*	Nov 14	"	"	Who's for the Flag? (K. Russell)
416 Mar 14	Marathon Instrumental Trio		Love's old sweet song (Molloy) (flt,vin,harp)	450 Nov 14	Robert Howe	w.orch	The Union Jack of Old England (C.Williams)
George Ackroyd flute			"Thais" - Meditation (Massenet)	Nov 14	"	"	Soldiers of the King(J. Ord Hume)
417 Oct 14	934IV David de Groot, vin w.pno		Chanson Triste (Tchaikovsky)	451 1009-10N	F.J.Middleton	organ	Marche Joyeuse
933IV	"	"	Un peu d'amour (Silesu)	Dec 14	1010-10N	"	Andantino
418 Mar 14	Carrie Lanceley	w.pno	The Holy City (Stephen Adams)	452 Jan 15	National Guards Band		The boys of the old brigade,march(Myddleton)
"			The soul's awakening (Haddock)	Jan 15	"	"	My Regiment, march (Blankenburg)
419 Dec 14	National Guards Band		Under the British Flag - Part 1	453 Dec 14	Margaret Balfour	w.pno	Love's Coronation (F.Aylward)
"			" " " " - Part 2	Dec 14	"	"	O, dry those tears (Teresa del Riego)
420 Mar 14	Ceredig Walters	w.pno	The wonnertful wise Men o' Tawnton(K.Russell)	454 Jan 15	National Symphony Orch.		Barcarolle (Tchaikovsky)
"			The Vicar of Bray (McFarren)	Jan 15	"	"	Girandola - graceful dance (Asch)
421 Dec 14	National Guards Band		"A midsummer night's dream" - Wedding March	455 Dec 14	National Guards Band		The Little Drummer (Felix)
"			(Mendelssohn)	Dec 14	National Symphony Orch		Girandola - graceful dance (Asch)
422 Nov 14	National Symphony Orch.		"Madame Cherry" - Intermezzo (Hoschna)	456 Dec 14	J. H. Scotland	recitation	Gunga Din (Kipling)
"			"Athalie" - The war march of the priests	Dec 14	"	"	An Old Bachelor
423 Mar 14	J. H. Scotland - dramatic recitations, acc. piano		Loyal to King, march (Prescott)	457 Dec 14	Marathon Mixed Quartette	a) La Brabaconne b) God save the King c) Russian National Anthem d) La Marseillaise	a) La Brabaconne b)God save the King
"			"Athalie" - The war march of the priests	Dec 14	"	"	c) Russian National Anthem d)La Marseillaise
"	"	"	(Mendelssohn)	458 Dec 14	The City Temple Choir	w.org.	O God, our help in ages past(Croft)
424 Mar 14	The Ackroyd Trio	(G.Ackroyd flute, soprano and violin)	"Lucia di Lammermoor" - Mad scene (Donizetti)	Dec 14	"	"	Eternal Father, strong to save(Rev.Dykes)
"			Somewhere a voice is calling (Tate)	459 Dec 14	The City Temple Choir	w.org.	Rock of ages (Redhead)
425 1914	920IA James Brown, accordeon		a)Lad wi'the plaidie b)Cawdor Fair (trad)	Dec 14	"	"	Fight the good fight (Boyd)
915IA	"	"	a)Craigmillar Castle strathspey	460 Jan 15	Dumont's Bijou Orchestra		The Farewell to summer (N.Johnson)
			b)Arthur's Seat Reel	Jan 15	"	"	My Dreams (P. Tosti)
426 Oct 14	Robert Howe	w.orch	The Admiral's Broom (Bevan)	461 Jan 15	W. Ackroyd	violin	Regrets, waltz (T. F. Wade)
"			The Bo'sun's Lament (W.H.Squire)	Jan 15	"	"	Destiny, waltz (Sydney Baynes)
427 Mar 14	Mark Sheridan	w.orch	How are you? (Judge)	462 Jan 15	James Brown	accordeon	"Serce" - Largo - Ombra mai fu (Handel)
882CS 879CS	"	"	Sea (Long)	Jan 15	920IA	"	Parted (Paolo Tosti)
428 Mar 14	Gerald Hazard	w.orch	I'm going back to Carolina (Downs,Erdman)	463 Jan 15	Murray Ashford & Miss Ashton		"Faust" - When all was young (Gounod)
"			Good-bye summer, so-long fall(Malone, Wenrich)	Jan 15	Arthur Kellie		A song of thanksgiving (F. Allitsen)
429 Mar 14	Daisy Taylor	w.orch	Angus, teach me to tango (A. Glover)	464 Jan 15	Helen Blain		The rustle of Spring (Sinding)
"			Popsy Wopsy (B.Scott, Mills)	Jan 15	Carrie Lanceley		a) Scherzo in E Minor (Mendelssohn)
430 Mar 14	Leighton Gosforth	w.orch	If I could only make you care (J. Schmid)	465 Jan 15	Margaret Balfour		b) Etude Migninne in D (Mendelssohn)
"			That's how I need you (Plantadosi)	Jan 15	"	"	The Longshoreman (Edward German)
431 432 Oct 14	Daisy Taylor	w.orch	Quickfire March (Whitlock)	466 Jan 15	Signor C. Lorenzi	harp	a) Gae bring to me a pint o' wine(trad)
"			The 3rd. Dragoons March (J.Brophy)	Jan 15	Yorke Bowen	piano	b) (Song of) The Cameron Men(trad)
433 Oct 14	Robert Howe	w.orch	Will ye no come back, Geordie? (Stephens)	467 Jan 15	Robert Howe		Across the Far Blue Hill, far away(Bilumental)
"			John o' Groats (Burley, Bull)	Jan 15	Tom F. Kinniburgh		The Crusaders (Schubert)
434 Oct 14	John Glover, cornet	w.orch	A sergeant of the line (W.H.Squire)	468 Jan 15	Mr. Dumont	violin	The Dead March in "Saul" (Handel)
"			The corporal's ditty (W.H.Squire)	Jan 15	"	"	Marche Funèbre (F. Chopin)
435 Oct 14	Carrie Lanceley	w.pno	I hear you calling me (C. Marshall)	469 Jan 15	Herbert Heyner		Concerto romantique - canzonetta (Godard)
"			Somewhere a voice is calling (Tate)	Jan 15	Helen Blain		"Sosarme" - Rendi'l sereno al ciglio(Handel)
436 Oct 14	The Ackroyd Trio		Serenade (Schubert)	470 Jan 15	Helen Blain		There is a green hill,far away (Gounod)
871IM 4.873IM	"		Serenade (Gounod)	471 Jan 15	Marcus Thomson		Nearer, my God, to Thee (Carey)
437 Oct 14	"		Comin' thro' the rye (trad.)	472 Jan 15	Marathon Vocal Quartette		"The Country Girl"-Selection 1(L.Monckton)
"			Robin Adair (trad.)	Jan 15	"	"	Selection 2(L.Monckton)
438 Oct 14	National Guards Band		Carry On - patriotic march (J. Ord Hume)	473 Jan 15	National Concert Band		
"			The British landing in France- descr(W.Norman)	Jan 15	"	"	
439 Oct 14	National Guards Band		a)Private Tommy Atkins,march (W.H.Myddleton)	** * END OF 10-inch MARATHON ** *			
"			b)The soldiers of the King,march (J.Old Hume)				R E C O R D S L I S T
440 Oct 14	National Guards Band		Our Blue Jackets-naval patrol(Meacham,Rimmer)				
"			The Dead March in "Saul" (Handel)				
441 Oct 14	National Guards Band		Marche Funèbre (F. Chopin)				
"			Up from Somerset (Wilfred Sanderson)				
442 Oct 14	Ceredig Walters	w.pno	I don't suppose (Trottere)				
"			J.H.Scotland, dramatic recitations, acc. piano-				
"			The portrait (Owen Meredith)				
"			Devil - may - care (C. H. Taylor)				
443 Nov 14	David de Groot	violin	Concerto romantique - canzonetta (Godard)				
994IV 993IV	"	"	Mazur (Mynarski)				

12 - inch diameter, with issue dates.

(Speed 80 rpm. Price 4s. Od. each)

12-2001 Nov 12	St. Hilda's Colliery Prze "William Tell" - Selection 1 (Rossini) Band, cond. James Oliver	" " - Selection 2 (Rossini)	2032 Oct 13	Margaret Balfour w.pno	Kathleen Mavourneen (Crouch) Three fishers (Hullah)
12-2002.2010BM Dec 12. 2003BM	National Guards Band "Raymond" - Overture (Thomas) "Poet and Peasant" - Overture (von Suppe)		2033 Oct 13.2078FCo	Helen Blain w.pno	The Auld Scotch Songs (arr. J.F. Leeser) a) Bonnie Prince Charlie. b) Green grow the rus
12-2003 Dec 12	National Guards Band 1812 Overture Solonelle (Tchaikovsky) "Die Walkurie" - (R. Wagner)		2034 Oct 13.2080BM	Irwell Springs Band, cond. W. Nuttall	Love and Labour, part 1 (Percy Fletcher) Brass Band Test Piece for Crystal Palace Band Festival of 1913, played by the winners.
12-2004 Dec 12	National Symphony Orch. "La Boheme" - Selection (Puccini) "Cavalleria Rusticana" - Selection (Mascagni)		2035 Oct 13.2081BM	Irwell Springs Band, cond. W. Nuttall	A Military Church Parade, part 1 (J. Ord Hume) , part 2 (J. Ord Hume)
12-2005 Dec 12	National Symphony Orch. "Barber of Seville" - Overture (Rossini) "The Caliph of Baghdad" - Overture (Boieldieu)		2036 Nov 13	National Guards Band	"Rigoletto" - Selection Part 1 (G. Verdi) " " - Selection Part 2 (G. Verdi)
12-2006.2008BO Dec 12. 2006BO	National Symphony Orch. "Princess Caprice" - waltz (Leopold Stokowski) Love and Youth, waltz (Lucas)		2037 Nov 13	National Guards Band	"Patience" - Selection (Sullivan) "H.M.S. Pinafore" - Selection (Sullivan)
12-2007.2013BM Feb 13 2014BM	National Guards Band Rienzi Overture, part 1 (R. Wagner) " " part 2 (R. Wagner)		2038 Nov 13	String Band of H.M. Royal Artillery, Woolwich, cond. E.C. Stretton	"Tales of Hoffmann" - Selection 1 (Offenbach) " " - Selection 2 (Offenbach)
12-2008.2015BO Feb 13 2016BO	National Symphony Orch. "Carmen" - Selection 1 (G. Bizet) " " - Selection 2 (G. Bizet)		2039 Nov 13	National Symphony Orch. David de Groot's Orch.	"La Dame Blanche" - Overture (Boieldieu) "Madama Butterfly" - Selection (Puccini)
12-2009 Mar 13	National Guards Band "Iolanthe" - Selection (Sir A. Sullivan) "The Pirates of Penzance" - Selection (Sullivan)		2040 Nov 13	Arthur Joyce's Orchestra cond. A. Joyce (for dancing)	The Honeymoon Waltz (Hewitt) Nights of gladness (Charles Ancliffe)
12-2010 Mar 13	National Symphony Orch. "The Miracle" - Incidental music, pt. 1 (Humperdinck) " " - Incidental music, pt. 2 (Humperdinck)		2041 Nov 13	Giuseppe Lenigh-Cellini	"Faust" - Salve dimora (C. Gounod) "Carmen" - Flower song (G. Bizet)
12-2011 Mar 13	Tom F. Kinniburgh w.org. Nazareth (C. Gounod) " " Calvary (Rodney)		2042 Nov 13	2089MB. Tom F. Kinniburgh	a) True till death (Scott Gatty) b) In cellar cool (Lennox)
12-2012 Apr 13	National Guards Band Grand Military Tattoo, part 1 (Saro) " " part 2 (Saro)		2043 Dec 13	National Guards Band	c) Rocked in the cradle of the deep (Knight) d) In sheltered vale (D'Alquen)
12-2013.2024BO Apr 13 2025BO	National Symphony Orch. "The Flying Dutchman" - Overture, part 1 (Wagner) " " - Overture, part 2 (Wagner)		2044 Dec 13	George Ackroyd flute	"Messiah" - Selection 1 (Handel) " " - Selection 2 (Handel)
12-2014.2028BM May 13 2031BM	National Guards Band Amorettenanzte, waltz (Gung'l) "Pique Dame" - Overture (von Suppe)		2045 Dec 13	String Band of H.M. Royal Artillery, Woolwich, cond. E.C. Stretton	Carnival of Venice (arr. Steiner) Du liegst mir am Herzen (Boehm)
12-2015 May 13	National Symphony Orch. "Casse Noisette" - Ballet suite (P. Tchaikovsky) a) Miniature overture b) Danse Arabe c) Dance of the sugar plum fairy d) Russian Dance - Trepak		2046	National Guards Band	"Mirella" - Overture (C. Gounod) "Romeo and Juliet" - Selection (C. Gounod)
12-2016	Herr W. Meyowitz piano Sonate No. 14 in C Sharp Minor, Op. 27, No. 2 - ("The Moonlight Sonata") 2 parts (Beethoven)		2047 Feb 14. 2107BM	National Guards Band	"William Tell" - Overture (Rossini) a) At dawn b) The storm c) The calm d) Finale
12-2017.2035BO Jun 13	Archibald Joyce's Orch. Always Gay, waltz (A. Joyce) cond. Archibald Joyce. Dreaming, waltz (A. Joyce)		2048 Feb 14. 2109BM	National Symphony Orch.	Songs by Stephen Adams - Parts 1 and 2 = Nancy Lee (trombone solo), Star of Bethlehem (two verses cornet solo), The Midshipmite, (euphonium solo), Mona, They all love Jack The Holy City, The Maid of the mill.
12-2018 Jun 13	National Guards Band "Les Huguenots" - Selection 1 (Meyerbeer) " " Selection 2 (Meyerbeer)		2049 Dec 13	Giuseppe Lenigh-Cellini	"Parsifal" - Vorspiel Part 1 (Wagner) " " Vorspiel Part 2 (Wagner)
12-2019 Jun 13	National Symphony Orch. "Faust" - Selection 1 (Charles Gounod) " " Selection 2 (Charles Gounod)		2050 Feb 14. 21200BM	National Guards Band	"Mignon" - Ah! Non crevidi tu (Thomas) "La Boheme" - Che gelida manina (Puccini)
12-2020 Jun 13	National Symphony Orch. "Casse Noisette" - Ballet Music (P. Tchaikovsky) e) March of the toys f) Chinese Dance g) Reed pipe dance h) Valse of the flowers		2051 Feb 14. 2109MBe	Herbert Heyner w. orch	London Revue, Lancers, parts 1 & 2 (arr. Warwick Williams) = Each record gives the figures complete with pauses and introductory bars to each figure, thus rendering it ideal for dancing purposes Among the twenty items introduced are - Oh! I do love you my Orange girl; Way down south; Ragging the baby to sleep; It's nice when you love a wee lassie; Hitchy Koo; Hold your hand out naughty boy Row, row, row; Jerry Jeremiah; The trail of the Lonesome Pine; Waiting for the Robert E. Lee.
12-2021.2042IM Jun 13 2043IM	Violin, Cello, Piano Trio. Trio in F - part 1 (Niels W. Gade) " " part 2 (Niels W. Gade)		2052 Oct 14	Margaret Balfour w. orch	"Tannhäuser" - O star of eve (Wagner) "Faust" - Even bravest heart's (Gounod)
12-2022.2044BM Jul 13 2057BM	National Guards Band "The Gondoliers" - Selection (Sir A. Sullivan) "The Yeoman of the Guard" - Selection (Sullivan)		2053 Mar 14	National Guards Band	Land of Hope and Glory (Edward Elgar) The Lost Chord (Sir Arthur Sullivan)
12-2023 Jul 13	James Glover, cornet, with National Guards Band National Guards Band	"Samson and Delilah" - Softly awakes my heart (Saint-Saëns) "Les Huguenots" - Benediction of the Poignards (Meyerbeer)	2054	Giuseppe Lenigh-Cellini	"Parsifal" - Vorspiel Part 1 (Wagner) " " Vorspiel Part 2 (Wagner)
12-2024 Jul 13	National Symphony Orch. "Peer Gynt" - Morning, &, Death of Ase (Grieg) " " - Anitra's Dance, & In the Hall of the Mountain King (Grieg)		2055 Feb 14. 2110MB	National Guards Band	Reminiscences of England - Parts 1 & 2, arr. Dan Godfrey. Among the twelve are such standard favourites as = Barbara Allen; Sally in our alley; Tom Bowling; The keel row; Home, sweet home; Rule Britannia.
12-2025 Aug 13	National Guards Band "Il Trovatore" - Selection, part 1 (G. Verdi) " " Selection, part 2 (G. Verdi)		2056 Dec 14	Giuseppe Lenigh-Cellini w. orch.	"Mefistofele" - Se tu mi doni un' ora (Boito) "La Favorita" - Duet from Act. 1 (Donizetti)
12-2026 Aug 13	National Symphony Orch. "Tannhäuser" - Overture, part 1 (R. Wagner) " " - Overture, part 2 (R. Wagner)		2057 Dec 14	Herbert Heyner w. orch	Songs of the Army Songs of the Navy
12-2027 Sep 13	H.M. Royal Artillery Band, Woolwich, cond. E.C. Stretton. Songs without words - part 1 (Mendelssohn) " " part 2 (Mendelssohn)		2058 Nov 14	Giuseppe Lenigh-Cellini	"Rigoletto" - La donna e mobile (Verdi) " " - Questa o quella (Verdi)
12-2028.2059BM Sep 13 2068BM	National Guards Band "Les Cloches de Corneville" sel. 1 (Planquette) " " sel. 2 (Planquette)		2059 Jan 15	National Guards Band	"I Pagliacci" - Prologue (Leoncavallo) "Carmen" - The Toreador song (G. Bizet)
12-2029.2058BO Sep 13 2069BO	National Symphony Orch. Symphony No. 8 in B Minor. Schubert - "The Unfinished" - 2 parts		2060 Mar 14	National Guards Band	Reminiscences of Scotland, pt. 1 (arr. Godfrey) " " pt. 2 (arr. Godfrey)
2030 Oct 13	A Life on the Ocean Wave, part 1. (arr. Binding)- Woolwich, Cond. E.C. Stretton. (A life on the ocean wave full band), The lass that loves a sailor (clarionets), Black eyed Susan (full band), The anchor's weighed (euphonium solo), The Bay of Biscay (full band) part 2... Death of Nelson, Sailor's Hornpipe (Jack's the lad), Home, sweet home (cornet), Rule Britannia		2061 Dec 14	Helen Blain w. organ	Reminiscences of Ireland, pt 1 (arr. Godfrey) " " pt 2 (arr. Godfrey)
2031 Oct 13	H.M. Royal Artillery Band, "Light Cavalry" - Overture (von Suppe) Woolwich, cond. E.C. Stretton. "Masaniello" - Overture (Auber) For the first time on any records these Overtures are given complete - as written. Thoroughly in their element Royal Artillery Band are superb in "Light Cavalry", the brass effects throughout being magnificent. In "Masaniello" (also known as "La muerte de Portocí") the woodwind section is heard to greatest possible advantage.		2062 Nov 14		a) "Messiah" - He shall feed His flock (Handel) b) "Elijah" - O rest in the Lord (Mendelssohn)

2061 Jan 15	Giuseppe Lenghi-Cellini	"Aida" - Celeste Aida (Giuseppe Verdi) "L'Elixir d'amour" - Una furtiva lagrima (Donizetti)	2064 Mar 15	Grand Symphony Orch. cond. E.St.G.Pett	"L'Arlesienne"- Suite -Prelude(Bizet) " " " a)Menuet,b.Carillon (Bizet)
2062 Jan 15 2125MT.	Giuseppe Lenghi-Cellini	"L'Africana" - O Paradiso (Meyerbeer) "La Favorita" - Spirito Gentil (Donizetti)	2065 Mar 15	Grand Symphony Orch. cond. E.St.G. Pett	"L'Arlesienne"- Suite-Adagietto & Patorelle (Bizet)
2063			2065 Mar 15.2117MT	" " "	La voix des cloches (Luigini) "Mignon" - Addio Mignon (Thomas) "I Pescatore di Perle"- Mi par l'udire Ancora (Bizet)

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(a) Rocked in the Cradle; (b) In Sheltered Vale.

FOUR complete songs, two on each side, reproduced with that wonderful naturalness which has resulted in "Marathon" Records being described as "The Records with the Soul Preserved." The actual playing times at 80 revs. per minute are:—

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"Rocked in the Cradle" 3 minutes 45 seconds.
"In Sheltered Vale" 4 minutes 15 seconds.

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TONE ARM.—Heavily nickel-plated tapered tone-arm.

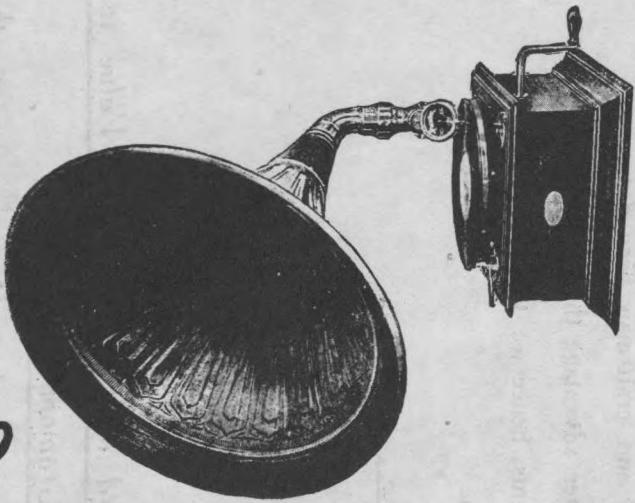
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MOTOR.—Double spring, Swiss, strong and silent running. Plays for eight minutes each winding.

TONE-ARMS.—“Marathon” tapered arm, heavily nickel-plated.

SOUNDBOX.—“Marathon Duplex.” Plays both “Marathon” and ordinary needle-cut Records.

HORN.—One piece seamless metal. Beautifully enamelled, grained fumed oak or mahogany to match Cabinet.

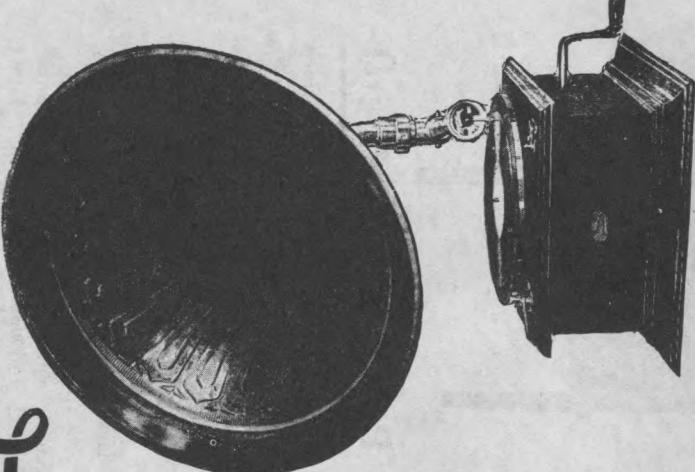
EQUIPMENT.—Fitted with reliable speed indicator, 10-inch turntable, and “Marathon Universal” Joint, enabling all types of Records to be played. (See page 9.)

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Marathon Instrument

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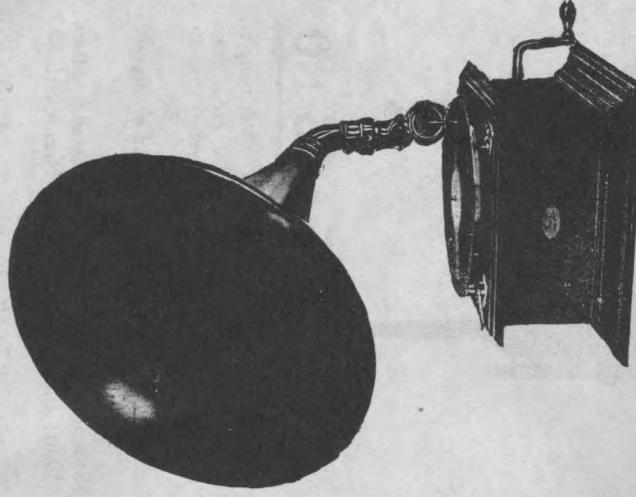
Solid in construction, of a tasteful yet simple design, this splendid instrument must take undisputed pre-eminence amongst gramophones of its type. Equipped with large beautifully-finished horn, "Marathon Duplex" sound-box, and "Marathon" tone-arm with "Universal" joint, it plays all types of records to perfection.

Price £6 : 6 : 0
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£7 : 17 : 6

CABINET.—Solid fumed oak, quartered hinged lid, and double mitred corners. British made.
MOTOR.—Plated double spring, worm-gear, Swiss, of the very finest quality. Playing for fifteen minutes each winding.
TONE-ARM.—"Marathon" tapered arm, heavily nickel-plated.
SOUNDBOX.—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.
HORN.—One piece, seamless metal. Beautifully enamelled, grained fumed oak. 25" across bell.
EQUIPMENT.—12" Turntable, accurate speed indicator. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

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No. 4.



Superb in every respect is this magnificent model. The cabinet of solid mahogany beautifully finished is simple and tasteful in design; the motor is unquestionably the best obtainable; the horn, solid piano-finished mahogany, is scientifically constructed to give the very finest results; whilst the tone-arm and sound-box, made to our own design, ensure that the reproduction is of the very best tone and volume. As in the case of all "Marathon" instruments Model No. IV. will play all types of Records to equal advantage.

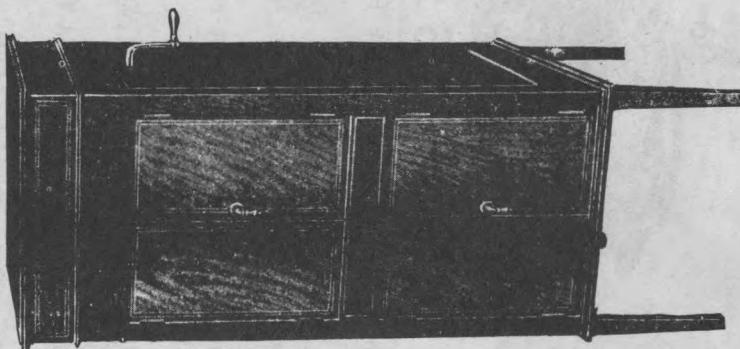
CABINET.—Solid mahogany, best finish. Clamped and hinged lid, double mitred corners. British made.
MOTOR.—Powerful double spring, plated, worm-gear Swiss. Runs for 15 minutes each winding.
HORN.—Solid mahogany, piano finished, "Marathon Music Master." Scientifically tapered to secure the best results.
TONE-ARM.—Heavily nickel-plated tapered arm, fitted with "Marathon Universal" Joint.
SOUNDBOX.—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.
EQUIPMENT.—12" Turntable, and accurate speed indicator. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

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Marathon

Instrument de Luxe

No. 5.



Whether as a piece of furniture or as a musical instrument "Marathon" No. V. (de Luxe) must be regarded as a triumph. The cabinet is of fumed oak, inlaid, as substantial as British craftsmen can make it. That muffled tone which has hitherto been so marked a feature of instruments of this type is conspicuous only by its absence, while the volume is ideal for the home. These admirable results have been achieved by a specially constructed interior horn of unique design.

Price £14 : 0 : 0

CABINET.—Solid oak, fumed, beautifully inlaid. The well-top with which this model is provided renders the turntable, etc., very easy of access. Oxidised metal fittings. The horn orifice is covered by an artistic fret-work panel. British made.

MOTOR.—Powerful double spring, plated, worm-gear Swiss.

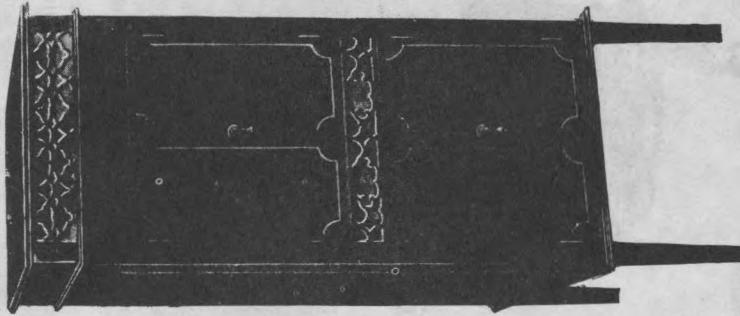
TONE-ARM.—Inverted tapered arm, heavily nickel plated, fitted with "Marathon Universal" Joint.

SOUNDBOX.—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.

EQUIPMENT.—12" Turntable and accurate speed indicator. "Marathon" special enclosed horn giving a full rich and open reproduction. Fitted with "Marathon Universal" Joint, enabling all types of Records to be played. (See page 9.)

Use only "Marathon" Needles and lengthen the life of your records.

No. 6.



Constructed on the classical Chippendale lines, of piano finished solid mahogany, this grand instrument will irresistibly appeal to the lover of beauty. Nor is it one whit less admirable in respect of the reproduction, a full open tone being secured by means of the special "Marathon" interior horn in conjunction with the "Marathon" tone-arm and soundbox. All types of Records may be played to equal advantage on this magnificent model.

Price £15 : 15 : 0

CABINET.—Solid mahogany Chippendale design with solid overlay panels, piano finished. Provided with well-top, rendering turntable, etc., easy of access. Oxidised metal fittings. The horn orifice is covered by an artistic fret-work panel. British made.

MOTOR.—Plated double spring, Swiss, worm-gear. Very powerful and absolutely silent running.

TONE-ARM.—"Marathon" inverted tapered arm, beautifully plated; fitted with "Marathon Universal" Joint, enabling all types of Records to be played.

SOUNDBOX.—"Marathon Duplex." Plays both "Marathon" and ordinary needle-cut Records.

EQUIPMENT.—12" Turntable and accurate speed indicator. "Marathon" special enclosed horn, giving a full rich and open reproduction.

Use only "Marathon" Needles and lengthen the life of your records.

Instrument de Luxe

No. 7.

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"Marathon" No. VII. is the outstanding feature of "Marathon" No. VII. is the wonderful sharpness and clarity of tone with which it renders all tunes of records.

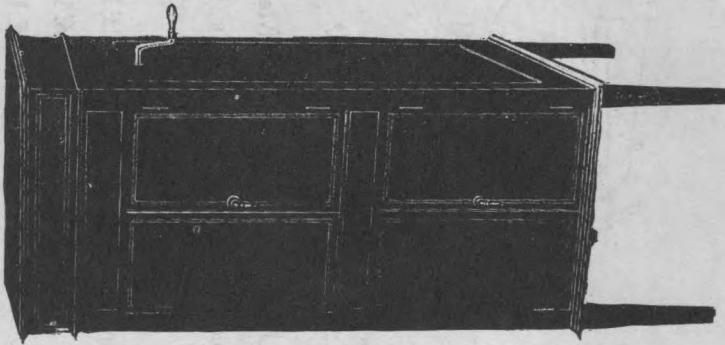
CABINET.—Solid mahogany, Sheraton design, with handsome inlay. Provided with well-top, rendering turntable, etc., easy of access. Oxidised metal fittings. The horn orifice is covered by an artistic fretwork panel.

MOTOR.—Exceptionally powerful, Swiss, worm-gear, double spring. Runs for 25 minutes at each winding. Guaranteed silent running.

TONE-ARM.—“Marathon” inverted tapered arm, beautifully plated; fitted with “Marathon Universal” Joint, enabling all types of Records to be played.

SOUNDBOX.—Marathon Duplex.. Plays both "Marathon" and ordinary needle-cut Records.

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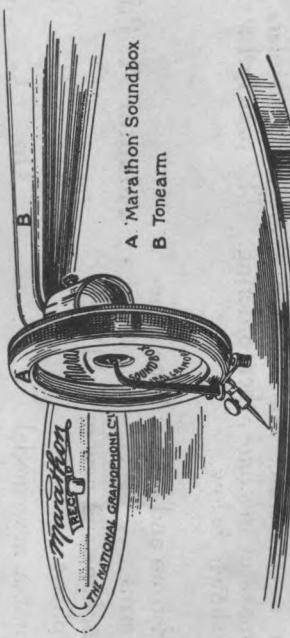


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de Luxe

"Marathon" Records can be played on any gramophone by means of the "**Marathon**" **Soundbox**, which is constructed in four different types to suit all the standard makes of machines on the market. They are scientifically made to give a perfect reproduction of "Marathon" Records. Only the very best selected micas are used for diaphragms, and as the "Marathon" Soundbox is British made throughout the workmanship is of the very finest. No effort or expense has been spared to produce the best possible article despite the fact that the price is fixed at the low figure of :

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This illustration shows the 'Marathon' SOUNDBOX fixed to the average type of Tonearm

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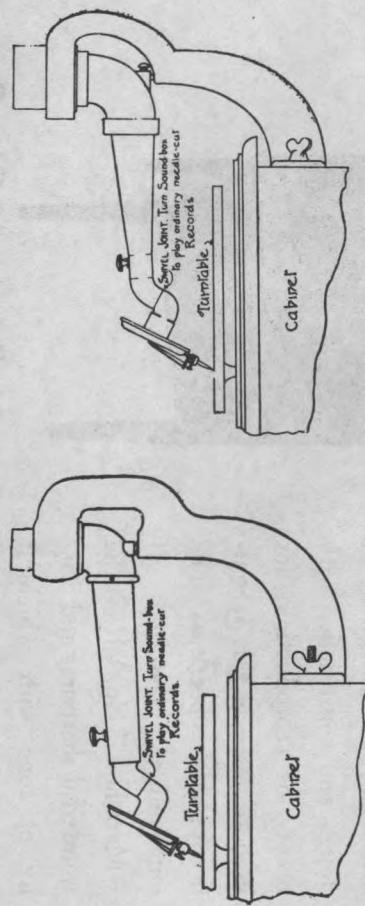
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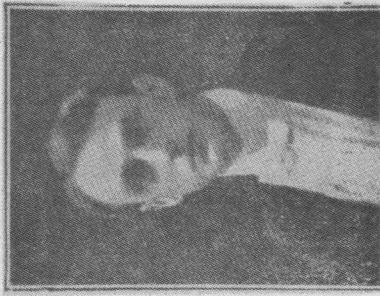
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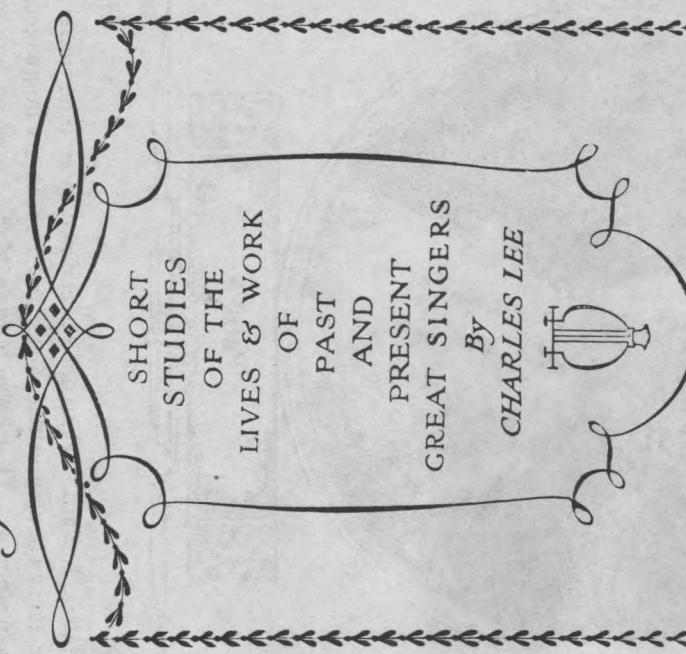
Moskow 16 VIII 1912.

(This means 'Talking Machines')

An interesting copy of a letter from
an erstwhile Russian record manufacturer



GREAT SINGERS of the AGE



TITTA RUFFO, in the eyes of his fellow-countrymen the greatest of living operatic baritones, was born at Pisa in 1878. As a boy he studied and gained distinction as a craftsman in wrought iron, under the direction of his father, who is a famous artist in that *genre*. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Persichini. His *début* was made in 1898 at the Costanzi Theatre, Rome, when he made a very big sensation in the very small part of the Herald in "Lohengrin." More important rôles were at once entrusted to him, and other engagements rapidly followed in Italy and, of course, South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Berlin, Vienna, Paris, Cairo, Madrid and other cities, and has become a great favourite in Russia. One of his greatest successes has been made in the part of Hamlet, which he sang at the opening of the Colon Opera House, Buenos Ayres, in 1909, and of which he has made several records. London, we believe, has yet to hear him.

The Gramophone Co., Ltd
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E.C.



that in the art of voice-production she never received or required a single lesson. As a child of seven she tided over a crisis in the family affairs by singing operatic selections at a concert hall, and she was only sixteen when, in November, 1859, she made her formal *début* in the inevitable "Lucia" at the New York Academy of Music. Two years later she appeared in London, as Amina in "La Sonnambula," and one who was present has described the silent amazement of the audience at their first sight of the mere child, for so she seemed, who came on to essay a part identified with all the *prime donne* of the past. At the fall of the curtain the amazement remained, but it no longer took a silent form, and for her next performance tickets were sold at a premium. At the end of the season she sang at her first English concert at Brighton, and then went to Vienna, where she repeated her triumph, and whence she returned to London with the score of "Dinorah," presented to her by Meyerbeer himself. Thereafter, to the opera-goers of Europe and both Americas, Patti became, and remained during a career of unexampled length, "the Diva" *par excellence*—the supreme representative of the art of *il bel canto*.

The crowded history of those years—well-nigh fifty, all told, from *début* to final retirement—the triumphs in capital after capital, the mad excitement that attended the American tour of 1883, the celebration in 1885 of a twenty-fifth annual engagement at Covent Garden, the Handel Festival performances, the Albert Hall concerts with their quaint little ritual of encores, the Welsh castle with its wonderful bijou theatre, the generous services on behalf of charities—all this is a matter of common knowledge.

Madame Patti has been thrice married; in 1868 to the Marquis de Caux; in 1886 to the tenor Nicolini; and in 1899 to her present husband, Baron Rolf Cederström.

For a long time Patti refused to allow any reproduction of her voice on a talking machine, but at last, in 1906, chancing to hear some remarkable Caruso records, she sent of her own accord to the Gramophone Company, and did her gracious duty to lovers of song in times present and to come. The list of sixteen records includes all the old favourites, from "Batti, Batti" and "Casta Diva" to "Home, Sweet Home" and "Comin' thro' the Rye," sung with a sweetness and freshness almost unimpaired by more than half a century of constant use.



"AM Italian, Italian!" Patti once exclaimed to an interviewer. "I have lived in every country in the world, and I speak six languages, but: I am an Italian woman. That I was born in Madrid is of no consequence. If I had by any chance been born in a stable, should I have been a horse?" The happy event with which Madrid is accidentally connected took place on February 19, 1843, but Adelina Patti's earliest recollections are of New York, where her parents established themselves soon after her birth. Her mother, a well-known opera-singer, instructed her in the theory of music, and Ettore Barilli is named as her singing teacher, but we have it on her own authority

Margaret Cooper

MISS MARGARET COOPER'S delightful and unique entertainment, in which she sings with the utmost humour and vivacity, and to her own accompaniment, such charming songs as Edward German's "Love is meant to make us glad," has been for some time one of the most popular "turns" on the London variety stage. Miss Cooper was originally trained as a pianist at the Royal Academy of Music, and began her platform experience by performing at dinner concerts, "at homes," and the like, until Mr. Alfred Butt chanced to hear her at a Charing Cross Hospital concert, and carried her off at once to the Palace Theatre. Miss Cooper has lately become the wife of Mr. J. Hamble-Crofts, son of the rector of Waldron, Essex. Fortunately for the public, she does not intend abandoning her career in consequence of her marriage.



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Farkoa



Gerhardt

LENA GERHARDT, of Leipzig, made her first professional appearance about the beginning of 1904, and in an extraordinarily short time attained the position of a favourite *lieder* singer in Germany. In London she was first heard early in 1906 at one of Mischa Elman's concerts. She has since made many appearances here, both in London and the provinces, and has been recognised everywhere as one of the most richly endowed of living singers. Her beautiful soprano voice, finished vocalisation, and exceptional powers of dramatic interpretation are never employed except to the worthiest purpose, and with the aid of Herr Nikisch, whose accompanying is as great as his conducting, she has done more than anyone to familiarise the public, including the Gramophone public, with the songs of the late Hugo Wolff.



Edith Evans



Grossmith

THIS rising soprano was born at Bristol of Welsh parents, both of whom possessed considerable vocal talent. Her own disposition in the same direction was evinced at a very early age, and she was only thirteen when she began her lessons with Mr. Daniel Rootham, of Bristol, who was also Clara Butt's first master. In 1903 she won two prizes at the Llanelly Eisteddfod, and made a beginning with her successful concert career, which has included a tour with Clara Butt and engagements with most of the important musical societies. For the last three years Miss Evans has been engaged in the "Ring" performances at Covent Garden, and one of her latest successes was in the part of Nora in "Sham is O'Brien" during Mr. Beecham's recent summer season at His Majesty's.



Farkoa



Grossmith

GEOERGE GROSSMITH, Junior, whose parentage need not be further indicated, was born in London in the year 1874, and scored his first success at the Shaftesbury Theatre in "Morocco Bound" (1893). In the following year he appeared in "The Shop Girl" at the Gaiety, with which theatre he has been more or less continuously associated in a long series of musical comedies, from "The Messenger Boy" in 1901 to "Our Miss Gibbs" in 1909. He has visited America twice, in 1904 and 1908. As a dramatic author he has been partly responsible for "The Gay Pretenders," "The Spring Chicken," "The Girls of Gottenberg," and other pieces, to say nothing of the revues at the Empire in the latest of which he staggered humanity with "Yip-i-addy-i-ay."



Perceval Allen



Ancona



Wilhelm Backhaus



Battistini



Boninsegna



Clara Butt



Calvé

MAUDE PERCEVAL ALLEN

is a native of Ripley, in Derbyshire, and became a professional singer in opposition to her parents' wishes. Her singing master was Mr. William Shakespeare, in whose Brahms Quartet party she made some of her earliest appearances. During her career of a dozen years, Miss Perceval Allen's charming personality and presence have aided her impressive and bell-like soprano voice in bringing her steadily, step by step, to the front rank, from the early days of routine work at Ballad Concerts and with provincial choral societies to her recent triumphs on the operatic stage. She has done excellent work at festivals, including the Handel Festival, and those at Norwich and Leeds. In 1906 she sang in the first London performance of Richard Strauss's "Taillefer" at Queen's Hall. Her Operatic Debut took place in February, 1908, at Covent Garden, as Brunhilde in "Götterdämmerung" to the Siegfried of Peter Cornelius; and splendid records of their performance in the great duet work of the first act may be found in the Gramophone Co. library. A South African tour followed in the same year. One of her most recent successes has been as Brangane in "Tristan", a part not usually associated with a soprano. She has also studied the role of Elektra and communicated the results to the Gramophone recorder with brilliant effect.

MARIO ANCONA

one of the most distinguished of Italian baritones, came to England first in 1892, when his debut was one of the few redeeming features in Lago's unfortunate season at the Olympic Theatre. His first appearance was in Donizetti's "La Favorita", and he made a particularly good impression as Telramund in "Lohengrin". Engaged the following season at Covent Garden, he sang as Tonio in the first English performance of "Pagliacci", giving a very fine rendering of the already famous Prologues, which he has since rehearsed to the Gramophone. Later on in the season he took part in the premieres of Mascagni's "I Rantzar" and Stanford's "Veiled Prophet"; and he was one of the artistes who went to Windsor on 15th. July to perform "Cavalleria Rusticana" and the second act of "L'Amico Fritz" before Queen Victoria". His last Gran Opera season here was in 1899 when he created the part of Marcello in the original version of "La Boheme". In the autumn of 1904 he came over with the San Carlo Company to Covent Garden, and during the following summer he sang in Henry Russell's season at the Waldorf Theatre. Since then, so far as England is concerned, he has rested on his well-earned laurels.

WILHELM BACKHAUS

was born in Leipzig on 26th. March, 1884, the fifty-seventh anniversary of Beethoven's death. When four years old he began to pick out tunes on a toy piano, and at the age of ten he began his serious training under Alois Reckendorf at the Leipzig Conservatory. A characteristic passion for thoroughness helped his progress from the first, and the fame which he very soon gained as an infant prodigy was fortunately a mere incident which was not allowed to interfere in any way with his artistic development. On leaving the Conservatory he took some finishing lessons from Eugen d'Albert at Frankfort-on-Main, and in 1900 he made his debut as an adult pianist. At that time, we are told, he had already mastered and memorised some three hundred compositions, including a dozen concertos. In the following year he came to London and gave his first recital, with the assistance of Miss Elsie Southgate, at St. James's Hall, on 26th. June, the programme including Brahms, Paganini Variations and the Kreutzer Sonata. In 1902 he made an accidental appearance at the Manchester Halle Concerts, taking Siloti's place at two days' notice in a performance of Beethoven's Fourth Concerto. Three years later he returned to Manchester to take up the appointment which

he still holds as principal professor of the pianoforte at the Royal College of Music. Meanwhile he had been firmly establishing his reputation in England and on the "Continent". At one concert in Berlin, where he played the piano part in Richard Strauss' "Burleske" under the composer's baton, he was the embarrassed recipient of twenty-two recalls, and the audience finally had to be turned out of the hall.

At the Salle Erard, Paris, on 8th. August, 1905, Mr. Backhaus took part in the Rubinstein Competition for piano playing, and in spite of his youth obtained the first prize among twenty-six competitors. The test-pieces on that occasion ranged from Beethoven's terrible Hammerclavier Sonata at one end of the world of music to Liszt's transcription of Paganini's "La Campanella" (which is among Mr. Backhaus' Gramophone records) at the other.

By temperament and intellectual equipment Mr. Backhaus rightly belongs to the classical school of pianists. His playing may be characterised in the phrase which Herbert Pocket applied to Mr. Wopsle's conception of the part of Hamlet, as "massive and concrete". In the words of a picturesque critic, "he always gives the impression of having drawn his inspiration from a land of giants." He makes no attempt to dazzle his hearers with gymnastic dexterities or exaggerated perversions of the composer's meaning, but relies for his efforts on a broad solid style, a clear precise rhythm, a pure sonorous tone, and a manly, straightforward interpretation. His list of records is a most interesting one, including a Bach Prelude and Fugue, a portion of the Grieg Concerto, a group of Chopin studies, and Weber's "Perpetuum Mobile".

Mr. Backhaus has done good service to the cause of English music by instituting an annual prize for the best piano-forte composition.

MATTIA BATTISTINI

baritone, of whose voice his fellow countrymen are so enamoured that they have given him the proud title of "La Gloria d'Italia", was born in 1857, and made his debut in 1878 at the Teatro Argentino, Rome, in Donizetti's "La Favorita". His success on that occasion secured him an immediate engagement for the Italian Opera at Buenos Ayres. Subsequent years established his reputation on the principal operatic stages of Italy, Spain, Portugal and South America; and his fame was at its heights and his powers in their full maturity when he paid his first visit to England. This was in 1887, that memorable year in which the late Sir Augustus Harris turned from his triumphs in pantomime and spectacular drama, and made a brilliantly and successful effort to rescue Italian opera from the moribund state into which it had fallen in this country. It was the year of the great débuts - of Jean de Reszke as a tenor, of Sigrid Arnoldson, of Fernando de Lucia, of Marie Engle, and, last but not least, of our subject. His first appearance was made as Rigoletto, the part which, more than any other in his repertory, may be regarded as peculiarly his own. His acting in it is more than sufficient, and he makes light of the exacting music, thanks to the excellence of his upper register, which climbs beyond the high G - summit of most baritones' ambitions - to a topmost B flat. In particular, his singing of "Pari siamo" has never been surpassed.

After the Covent Garden season of 1893, Signor Battistini went to Russia, where a twelve years' consecutive engagement deprived London of the pleasure of hearing him sing again until the autumn of 1905, when he appeared in the parts of Valentino, Rigoletto, and Don Giovanni. As Mozart's cynical hero he is at his best. His clarity of enunciation enables him to take "Fin ch'han dal vino", at lightning speed, and his gaiety is inimitable in "La ci darem", which he has recorded, with Signora Corsi for the Gramophone Library.

Signor Battistini was here again for the Grand Opera season of 1906 when he sang the part of Eugene Onegin at the first production of Tchaikovsky's opera. (It had been heard here before, in English, during Lago's unfortunate Olympic season of 1892). Since then we have had to regret his absence annually. During the summer of this year he has been singing in an Italian Opera season at Vienna, achieving the greatest individual success of all the artistes engaged, and giving his audiences welcome evidence that the art of bel canto has not yet succumbed to the tender mercies of Teutonic declaimers.

Battistini's repertory includes the part of Werther - originally written for a tenor, but specially 'baritonised' for him by Massenet himself. He also sings in such seldom-heard operas as 'La Favorita', 'Don Sebastian' and 'Marta'. Those who wish to revive their acquaintance with these, and with the concerted numbers and the famous "O dei Verd' Anni Miei" of "Eernani" may consult his Gramophone records with advantage.

C E L E S T I N A B O N I N S E G N A

was born in 1877 at Reggio Emilia, where her parents were in very modest circumstances. Talent overcame lack of opportunity, and at the age of fifteen, without any musical knowledge or training, she appeared locally as Norina in "Don Pasquale", and obtained such a success that she managed to persuade her parents to send her to the Pesaro Conservatory, then, as now, under the direction of Mascagni. After studying there for five years with Virginia Boccabadi, she made her début at Piacenza in "Lohengrin" and "The Queen of Sheba", thereupon securing an immediate at the Dal Verme, Milan. Two years later, in 1901, Mascagni chose her to create the part of Rosaura at the first production, in Rome, of his opera "Le Maschere". From Rome she went to the Municipal Theatre at Santiago, Chile, and she has since appeared in Madrid, Lisbon, New York, and most of the opera houses of Northern Italy.

Signorina Boninsegna has visited London twice with the San Carlo Company, in the autumn of 1904, when she made a specially favourable impression as Amelia in "Un Ballo in Maschera" again in 1905. In her native land she is regarded as one of the greatest of living dramatic sopranos.

C L A R A B U T T

of all living English singers the one who makes the widest appeal to the largest public, was born at Southwick, Sussex, in 1873. Her parents soon afterwards removed to Bristol, where she grew up amid congenially musical surroundings, but without any suspicion being aroused of her wonderful birthright, until she had attained the age of fourteen, when a visitor's chance remark set her mother thinking. The result was a curate of lessons with Mr. Daniel Rootham. In 1889 she gained a scholarship at the Royal College of Music, where she studied under Mr. J. H. Blower. While still a student she made some informal appearances at the pupils' concerts, in a Palestrina Mass with the Bach Choir and elsewhere. Her regular début was made at the Albert Hall on December 7th. 1892, at Ursula in "The Golden Legend" and three days later she took the title-role at a pupils' performance of "Orfeo" at the Lyceum. Her commanding presence and the extraordinary beauty of her voice made a memorable impression, and concert engagements began to flow in at once. In October, 1893, she made her first festival appearances at Hanley and Bristol; and it may be noted here that she has declared her special fondness for this branch of her work, especially when it entails singing in cathedrals.

In 1895 her public career was interrupted by a renewed course of study in Paris, under M. Bouhy and Mme. Etelma Gerster. She returned with all her powers, vocal and

and artistic, fully developed, to take at once her unique place among great singers. In 1900 came her marriage with Mr. Kennerley Rumford, preceded by a joint concert tour which was turned by the interest of the public in the approaching event into something like a royal progress. Since then they have made who knows how many progresses together, through England and every English-speaking land.

There is only one Clara Butt. A critic once compared her to Albani in her prime, noting how the voices resembled in quality, range, flexibility and power, but admitting the super excellence of the modern singer in impressive grandeur. In one respect - her wide sway over the musical affections of so called "unmusical people" - she might be likened to Antoinette Stirling. For them, and for all who have ears to hear great singing, she lavishes her overwhelming resources of voice and emotion on the verdant sentiment of "The Lost Chord", "The Promise of Life", on the noble depths of "Ombra Mai Fu", on the virile patriotism of "Land of Hope and Glory", on the cynical gaiety of Donizetti's "Il Segreto". Her own favourites, we are allowed to know, are "O Rest in the Lord" and Liddle's "Abide with me".

It is interesting to learn that the Gramophone Company's experts have devoted special attention to the historic task of adequately recording Clara Butt's voice. Experiments to that end have resulted in the construction of a special device that brings her latest records, which include the above mentioned, a step nearer to perfection than has hitherto been achieved.

E M M A C A L V E

The greatest of Carmens was born at Madrid, studied under Marchesi and Puget, and made her début in grand opera in 1882 at Brussels, as Marguerite. In 1884 came her first engagement in Paris, where she created the part of the heroine in Dubois' "Aben Hamet". Returning in 1889, after successful tours in Italy, she sang in Bizet's "Pecheurs de Perles" at Théâtre Italien; and in January, 1892, she created the part of Santuzza at the Parisian premiere of "Cavalleria Rusticana". Three months later London heard her and Mascagni's opera together for the first time. She also sang in the first English performance of "L'Amico Fritz", and created Amy Robsart in de Lara's opera. Her name is furthermore associated with the initial hearing of two Massenet's operas - "La Navarraise" in London (1894), and "Sapho" in Paris (1897). But it is with Carmen above all that Emma Calvé's name will be inseparably associated. The seemingly reckless audacity of her realism in this part is controlled and guided by the powers of selection and creation that belong only to the great artist, and reinforced by an exquisitely sweet, perfectly trained voice; and the result is unforgettable. At her concerts Madame Calvé has made a speciality of the folk-songs of all nations, and she is as ready to bring her consummate art to bear on "The Old Folks at Home" as on the "Habanera", both of which are among her Gramophone records.

E N R I C O C A R U S O

If the happiest of dispositions, dazzling success achieved at the commencement almost without effort, a princely income, and the adoration of thousands in two hemispheres, constitutes the summit of good fortune, then surely Enrico Caruso is the most fortunate man alive. His good luck may be said to have begun at birth; for who would not be born a Neapolitan if he could? "My father was an engineer," he relates in one of those innumerable interviews which he good-naturedly grants to all and sundry, "and he wanted me to follow his profession. But music came naturally to me, and although I first went to a school of engineering, I could not help singing. Then came my period of service in the artillery, where my major took a great interest in my singing. One day a teacher named Signor Vergino heard me sing and said I ought to drop engineering. So I began" - began learning roles straight away with hardly any preliminary training possessing as he did, one of those rarest

of voices that are properly "placed" by nature from top to bottom. This was in 1895, and his first appearance, in "Andrea Chenier", roused such enthusiasm among his audience that all the impressarii in Italy were on his track at once. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Ayres New York, Berlin, Paris, Barcelona and other cities. His first London engagement followed in 1902, his second in 1904, and since then a Covent Garden season without Caruso has been of the rarest occurrence.

In the early days his voice was lighter than it is now; in fact, when his great predecessor Tamagno heard him, he called him a 'tenorino', and advised him to confine himself to such light roles as Wilhelm in "Mignon". But the voice soon began to develop and strengthen, until it became equal to the most exacting parts in the repertory of the tenore lirico. And what a voice it is! Out of its strength comes forth sweetness incomparable. In declamatory passages it rings like a clarion, while in mezza voce work its smooth pellucid beauty gives even more delight to those who know. His perfect control over it is evinced alike in his fortissimo, never forced his pianissimo, always full of tone, and, above all, in that wonderful diminendo on a sustained note that gradually dies away to the edge of silence.

"I have no favourite parts", he declared on one occasion. "An artiste must not have any favourites - he must be ready to sing all." After this definite pronouncement a selection of roles would be invidious, and a complete list would pretty well cover the range of lyric opera from "Don Giovanni" to "Fedora". Fortunately for future generations, Signor Caruso has contributed a wide range of records to the Gramophone library, and our remote descendants will be able to hear "Celeste Aida", "Vesti la Giubba" and "Che gelida manina," sung as no one else in our time has sung them.

J O H N C O A T E S

Born at Girlington, near Bradford, our leading English tenor began his musical career as a choir boy at the early age of five. At thirteen he was earning his living in an office. All his spare time was devoted to the study of music and languages; and in 1893, when he had already gained a local reputation at concerts and in opera, he threw up his position and came to London, where after a few lessons from Mr. Shakespeare, he made his début in "Utopia Limited". Five years followed of comic opera in England and America, till in 1900 came his great success as Perkin Warbeck in "The Gay Pretenders." In 1901 his long series of festival engagements began at Leeds; he appeared at Covent Garden in various parts, including that of the hero at the first performance of Stanford's "Much ado about nothing"; and a visit to Cologne resulted in an immediate engagement to sing at the Grand Opera there. Both on the platform and the stage Mr. Coates is as well known in Germany as in England. Few singers can boast of so complete as equipment, vocal, intellectual and temperamental; he can act as well as sing, and is a fluent linguist to boot. His Gramophone record of Lohengrin's "Narration" is in English, but he us equally ready to sing it in French, Italian or German.

H A R R Y D E A R T H

Mr. Harry Dearth is a Londoner born, bred and trained. The idea of music as a profession did not fix itself in his mind until he was eighteen, when he competed for a scholarship at the Royal College of Music, and gained it in spite of a lack of previous training. His studies were continued from 1885 to 1898 when he was made an Associate. In the same year he obtained a post as lay vicar-choral at Westminster Abbey, and made his first important public appearance at the first London performance of Stanford's "Stabat Mater" by the Royal Choral Society at the Albert Hall. Other concert and oratorio engagements were quickly made with the same Society, and at the Queen's Hall and elsewhere in London; for bass voices of such fine quality and wide range as Mr. Dearth's are not so common as to run any danger of being overlooked

among the crowd.

Mr. Dearth has recently resigned his appointment at the Abbey with a view to an operatic career. He has already made a successful start under Mr. Beecham's auspices, notably in an excellent performance of the good-humoured father in "Hansel and Gretel", a part which exactly suits the genial troller of "Ho, Jolly Jenkin" and "A Sergeant of the Line".

E M M Y D E S T I N N

Emmy Destinn, of the Royal Opera, Berlin, is a native of Prague in Bohemia. The violin was her first study, but in 1892 she decided to adopt her present profession, and chose as her teacher the Italian Maria Loewe-Destinn. The identity of names, by the way, is a mere coincidence. After six years' study she made her début, in 1898, at the Berlin Opera, in the part of Santuzza, and three years later she had the well deserved honour of being included in the Bayreuth Festival cast, her chosen role being that of Senta in "The Flying Dutchman". The famous "Ballad" in this, her own favourite, part, is among the records that Fraulein Destinn has made for the Gramophone library. She sang it again when, in 1904, she gave London its first taste of her wonderful powers of singing and acting. Her amazing versatility enabled her to score an equal success during the same season in the widely different role of Nedda in "Pagliacci". In 1906 she was here again and gave a notable performance of Donna Anna, besides creating the part of Tatiana at the first London performance of Tchaikovsky's "Eugene Onegin". In December of the same year she sang in the title role at the first Berlin performance of "Salome", and shared with the composer the honours of the evening. An appearance at the Paris premiere of the same opera followed next year, and at the subsequent Covent Garden season she electrified the house by her rendering if what has since become her most famous part - Madame Butterfly. This was at the first English performance of Puccini's opera. Another notable first appearance of that season was as the heroine as the heroine of Pochielli's "La Gioconda". Of this a critic wrote: "To see Destinn as La Gioconda is to see a supreme piece of art. Her singing prior to the close of the last act, in which Gioconda commits suicide, was electrical; the horror and suddenness of the climax was overwhelming, and considered as a piece of realism it is wonderful."

Fraulein Destinn's repertory is extraordinarily large and varied. It includes Afda, which she sang at her rentrée during the recent Covent Garden season, and in which her rendering of the famous "O Fatherland" calls for special mention; both Venus and Elizabeth in "Tannhäuser"; Valentine in "The Huguenots" - a part in which she was lately associated at a 'star' performance with Tetrazzini and Zerola; Elsa in "Lohengrin", Carmen, Santuzza and Mignon. As an actress she has been compared by admirers to Eleanor Duse, and there is at least this resemblance; nothing in her performances is ever left to the chance inspiration of the moment; every gesture, every intonation is under rigid control of a fine and active intelligence. To every part she gives a new individuality, and lends unsparingly all the resources of her glorious voice. Small wonder that in the eyes of many she has no living rival in the operatic field.

Fraulein Destinn is also a poetess, and has published a volume of verse titled "Sturm und Ruhe".

M I S C H A E L M A N

Mischa Elman was born in 1892, in Stalnoje, a village in the province of Kiev, Southern Russia. When little more than a baby he came into the possession of a quarter-size fiddle, and began learning by ear the popular pieces and tunes which his father, who was the village schoolmaster, playéd over to him; and at the age of five, he made his first appearance at a village concert. In the face of great difficulties, his father succeeded in obtaining his admission to the Imperial School of Music at Odessa, where he was placed under Professor Fidelmann. The child's rapid progress soon attracted special attention. Sarasate, Brodsky and Professor Auer

heard him and gave him praise and encouragement; and in November, 1902, when he had a second opportunity of playing before Auer, that eminent teacher bade him come to Saint Petersburg as his pupil. There in the most favourable surroundings, his genius developed with wonderful rapidity, and various public performances spread his fame as a boy prodigy. Invitations soon came to play in Paris, Prague and Cologne, and on 21st. March, 1905, he made his London début at one of Mr. Charles Williams' orchestral concerts, when he played the Tchaikovsky Concerto and Beethoven's Romance in G. This writer can recall the extraordinary sensation occasioned by the sturdy little boy in the sailor suit when, after coming on the platform, grave and self-possessed, and making his stiff little bow, he attacked the opening phrases of the Russian composer's rather uninteresting work. His head, as he stood, was on a level with that of the seated leader of the orchestra; his playing in every respect, in tone, technique, artistic feeling, and most amazing of all, in intellectual grasp, was that of a full-grown man. We had all heard other prodigies play what they had been taught, and play it wonderfully enough; but here was one who had evidently felt and thought out every bar for himself. emotion, fiery and tender by turns, was there, and behind it all a busy watchful brain. The audience was captured at once the critics did their duty next day, and succeeding appearances confirmed and strengthened the first impression.

In October he returned to introduce a new concerto by Glazunov before starting on a provincial tour. In 1906 he gave a series of recitals at Queen's Hall, at one of them playing the Bach Double Concerto with his master, Professor Auer. That year saw the last of Master Elman, the juvenile prodigy; in the following we welcomed Mr. Elman, the mature artist of fifteen. Succeeding visits have given evidence of earnest and steady progress towards the highest summits of his art. Mere virtuosity has never tempted him aside, but he has all the virtuoso's equipment at his command, and he is as ready to trifle elegantly with Sain-Séans' Rondo Capriccioso and other light pieces which he has recorded for the Gramophone, as to address himself in the proper spirit to the most serious thing the violin has to say - the Brahms Concerto.

G E R A L D I N E F A R R A R

This brilliant young soprano, of great achievement and greater promise, was born in 1882 at Melrose, Massachusetts, and made up her mind to be a prima donna almost as soon as she had a mind to make up. When as in her case, high ambition is associated with great natural gifts and indomitable perseverance, the result can never be in doubt. When she was fifteen, Miss Farrar was heard and encouraged by Jean de Reszke, Melba, and other great singers; and two years later she came over to study in Paris. Within six months an engagement was offered her at the Royal Opera, Berlin, where she made her début, at the age of nineteen, as Marguerite in "Faust". While at Berlin she continued her studies under Lili Lehmann, sang in "Pagliacci", "Roméo et Juliette", "Manon" and other operas, and incidentally found herself surrounded with the halo of a royal romance. In 1906 she went to sing in America for one season, returning to Berlin in 1907. Miss Farrar has also sung in Paris, Munich, Stockholm and Monte Carlo, and her promised advent in London next Summer is eagerly awaited. Meanwhile, a foretaste of her brilliance in the roles of Marguerite, Manon and Cio-Cio-San may be enjoyed on the Gramophone.

M A R I A G A L V A N Y

Born in 1878 at Granada, Spain, Maria Galvany received her training at Madrid Conservatory at the hands of Napoleone Verger, and made her operatic début in 1897 at Cartagena in "Lucia di Lammermoor". Successful engagements at Valencia and Barcelone led up to an appearance in Madrid, where she made a complete conquest of the most fastidious public in Spain. In 1901 she visited Italy, where she sang in Milan and other towns: and in the same year she made her first

Russian appearance at Odessa. In 1902 came the usual South American engagement, originally for twenty, ultimately for fifty performances. On her return to Europe, she sang, says our copious authority, "at Nice, Parma, Kiev, Odessa, Baku, Lisbon, Genoa, Modena, Trient, Novarra, Bucharest, Tiflis, etc." The range of the modern prima donna's dominion wide indeed, from the refined and flowery Riviera to the crude and oily Caucasus.

Madame Galvany came to London last summer with the Castellano Company and made a very favourable impression in the part of Dinorah. Her voice is a light soprano, pure in tone and remarkable flexible. It can be heard to the very best advantage in such butterfly music as the Romeo and Juliet Waltz, which is among her records.

H A R R Y P L U N K E T G R E E N E

The son of Richard Greene and the Hon. Louisa Plunket, Harry Plunket Greene was born at Wicklow in 1865. Educated at Clifton College, he began his musical studies at Stuttgart in 1883, and continued them in Florence and London. His first public appearance was at a performance of "The Messiah" at the People's Palace, in January, 1888, and he soon became a familiar figure at London concerts. In 1890 he made some appearances at Covent Garden in such parts as the Duke in "Romeo et Juliette", and the Commendatore in "Don Giovanni"; but Mr. Greene's chief laurels have been won in fields other than that of opera. At the Gloucester Festival of 1892 he sang the name-part in the oratorio "Job", specially written for him by Sir Hubert Parry, whose son-in-law he became eight years later; and in 1893 began a happy and long-continued association in recital-work with Mr. Leonard Borwick. He has toured successfully in Germany and America.

The beauty of Mr. Plunket Greene's sonorous bass voice, and his thoughtfulness of interpretation, never fail of their effect, whether in oratorio, in the most intimate lieder of Schumann and Brahms, or in those delightful arrangements of Irish melodies by Stanford and Somervell which he has made peculiarly his own, and of which he has made characteristic records.

M A R I E H A L L

Marie Pauline Hall was born at Newcastle-on-Tyne on 8th April, 1884, and received her first violin lessons from her father, who was a harpist in the Carl Rosa Orchestra. At the age of ten she had a year's tuition from Sir Edward Elgar, and she subsequently studied for three years with Max Mossel at Birmingham, making several appearances meanwhile as an infant prodigy. There was a hard struggle at this time to make both ends meet, and when, in 1899, she gained one of the recently instituted Wesseley Exhibitions at the Royal Academy of Music, she was unable through lack of means to take it up. The story runs that a little later a clergyman - an enthusiastic lover of music, found her in a half-starved condition playing for copper in the streets of Bristol. Recognising a talent beyond the ordinary, he took her to London, and with the assistance of some friends - among them the late Mr. Hill of Bond Street, placed her in a position to continue her studies with Professor Johann Kruse. After she had made steady progress with him for a year and more, her friends again came forward, and sent her, armed with a letter of introduction from Kubelik, to Professor Sevcik at Prague. The rule at the Prague Conservatory is that every pupil who enters must take the entire six years' course before leaving; but Anton Dvorak, at that time chief director of studies, was so impressed with her playing that for the first and last time he allowed the regulation to be broken, and the first five years to be taken as fiddled. Hard work is the first demand that Sevcik makes on his pupils, and it was a demand which Marie Hall was fully prepared to meet. During her year at the Conservatory and her extra five months of private study with him, she practised eight hours a day at least, and oftener ten.

Miss Hall made her début at Vienna in 1902, being then eighteen years old. She had previously scored a great success at students' concerts, when she was recalled twenty-five times after playing one of Ernst's concertos. When she appeared in London soon afterwards, the critics and the public at once put her in her proper place as the first of living English violinists. Since then, with one interruption from a dangerous illness, her brilliant career has proceeded on the usual lines, with the usual provincial, European, American, Australian and South African tours.

Apart from the consummate technique which one expects from her master's pupil, Marie Hall's playing is characterised by crystalline purity of tone, perfect clearness of articulation and broad and graceful bowing. With all her virtuosity, she has fortunately resisted the virtuoso's besetting temptation and every year has given fresh evidence of her reverent study and sympathetic comprehension of great violin classics. Portions of the most popular of these - the Mendelssohn Concerto - appear among her Gramophone records, which also include two lighter pieces which have figured again and again on her programmes - Saint Saëns' "Le Cygne", and the "Perpetuum Mobile" by Ries.

M A R K H A M B O U R G

was born in 1879 at Bogoutchar, a town situated on the river Don in the government of Voronej, Southern Russia. After a thorough training at the hands of his father, Professor Michael Hambourg, he made his début as a prodigy pianist at a Moscow Philharmonic concert in 1889, and in the following year he paid his first visit to England in the same capacity. In 1891 his father, acting wisely under the advice of Richter and others, withdrew him from public life and sent him to study with Leschetizky at Vienna. Here, in the course of three years, he won the Liszt Scholarship, became Leschetizky's favourite pupil, and was designated as Rubinstein's legitimate successor by the great Anton himself. An extract from a fellow-pupil's diary gives a vivid picture of him in class. "He marched up to the piano and sat down as usual, with a jerk, looking like a juvenile thunder-cloud... When he stopped we burst into a storm of applause, but, grim little hero that he is, he was off into the drawing room almost before we began to clap. Professor turned round to us and murmured, 'He has a future - he can play!'"

From the beginning Dr. Hans Richter had followed young Hambourg's career with the greatest interest, and in 1895 he invited him to make what we may regard as his proper début at one of the concerts of the Vienna Philharmonic Society. In the same year he began his first Australian tour, in 1897 he was heard in Paris and Berlin; his first visit to America was in 1899. In the meantime he revisited England, and in 1901 he came back, a grown man to the land which he has since adopted, with the proper legal formulae, for his own. In 1905 he joined with his father and his accomplished brothers, Ján the violinist, and Boris the cellist, in establishing a new Conservatory of Music in London.

From the beginning of his career Mark Hambourg has been a continual source of anxiety to fatherly critics. While admitting his extraordinary technical powers, they have taken every opportunity of warning him against "excessive Athleticism" - their polite phrase for downright thumping - and of imploring him to subdue his own masterful personality to the point of giving the composer's own intentions a chance. But he remains impenitent and unconvinced. "These people", he writes, "forget that the piano is an instrument of contrasts, that it needs variety of colour and dynamic effects... From the very name (piano-forte) we get the idea of great contrasts." And again - "The stronger the individuality of the interpreter, the more effective the rendering." Meanwhile he continues to carry his audiences off their feet, and, as Rubinstein's designated successor, is allowed Rubinstein's privilege of playing better or worse than anybody else, as the mood may take him. How exquisitely

delicate and refined he can be when he pleases may be seen by the records he has made of portions of the Moonlight Sonata and of two little pieces by Scarlatti.

J O H N H A R R I S O N

is a Lancashire man, and at one time was engaged as a warp-setter in a factory at Colne. Joining a choir, and singing solos at local concerts, he was heard at length by Mrs. Clegg who drew Sir Charles Santley's attention to him. Santley sent him to Mr. Hugo Görlitz, with a letter which ran: "Here is a fine thing for you in baritones - if I told you what I think, you would imagine I was exaggerating, so I leave you to judge for yourself." Judging for himself, Görlitz decided that our subject was a tenor, not a baritone, and as a tenor he was trained by Madame Amy Sherwin. Since then he has appeared at concerts and festivals innumerable, including the Richard Strauss Festival of 1903, the Birmingham Festival the Liverpool Philharmonic, etc. He has also toured in Australia, and made some appearances in Covent Garden Opera.

Mr. Harrison's voice is one of those that reproduce more than ordinarily well on a talking machine. He has made a most extensive series of records for the Gramophone Company, including the tenor solos in "The Messiah", duets with Perceval Allen and Robert Radford, and many of those old English ballads which he sings with such compelling charm.

E R N E S T I N E S C H U M A N N - H E I N K

was born at Lieben, near Prague on 15th. June, 1861, her maiden name being Roessler. She studied with Mariette von Leclair at Graz, and made her début in 1878 at Dresden, as Azucena in "Il Trovatore". After four seasons at Dresden, she accepted an engagement at the City Theatre, Hamburg, where she remained for many years. Coming to England in 1892, she made her Covent Garden début as Erda in "Siegfried", with Alvary and Rosa Sucher, and took part, at Drury Lane, in the first English performance of Nesseler's "Trompeter von Säkkingen". From 1897 to 1900 she appeared regularly at Covent Garden, chiefly in Wagner parts. Her first appearance at Bayreuth was in 1896, her first visit to America (where she now resides) in 1898.

Once, in 1904, Madame Schumann-Heink condescended to musical comedy, but that has been forgiven and will be forgotten long before the memory fades of her masterly singing and acting as Ortrud, Erda, and Waltraute. The impressive warning which Erda addresses to Wotan at the end of "Das Rheingold" will be found among her Gramophone records.

Madame Schumann-Heink has thrice been married. Her present husband, Herr Bopp, is a Chicago newspaper proprietor.

W I L H E L M H E R O L D

was born in Denmark, studied in Paris with Jean de Reszke's celebrated master, Sbriglia, and made his début at the Royal Opera, Copenhagen, as Faust. In 1903 Dr. Hans Richter heard him in Copenhagen and procured him an engagement for the Grand Opera season at Covent Garden in the following year, when he made a great impression, both as an admirable singer and as an actor possessing the power of revivifying well-worn parts with innumerable fresh and unconventional touches. His services were at once secured by the Covent Garden management for the three following years, and, London became familiar with him in the parts of Walther, Lohengrin (an especially fine creation), Don José, Turiddu, Canio and others. Herold also took part in Van Dyck's ill-starred winter season here in 1907. In 1906 he made his Berlin début as a "guest" of the Royal Opera Company, and won golden opinions. He has also played in Stockholm and Christiania, holds the position of Court singer to the King of Denmark, and possesses two orders bestowed upon him by the King of Sweden. It is no secret that Queen Alexandra has followed Herr Herold's career with great interest.

HARRY HEMSLEY was a clever man, who when training to be a bass singer found that he could speak in a childlike voice extremely convincingly. So good did he become that he abandoned his singing career to become an entertainer with his 'children' around him. This act was ideal for radio and, of course, records.

I have been listening carefully to this cassette and find it quite extraordinary that throughout each sketch each child character's voice is maintained distinctively. There is no mistaking, say, Johnnie for Elsie - and so on. So Harry Hemsley was able to produce a different falsetto for each child in its own way, and never becomes confused about which he is producing. He also understood children for his family act like children did then - and as they still do. Perhaps his son might have some interesting experiences about / with father which he could tell us. Harry Hemsley died in 1951.

In this selection we have 'Playing at schools', 'They all blame me', 'Jack the giant killer', 'Christmas presents', 'The children go carolling' (with other children), 'Father Father', 'The kids and the Char go out shopping (with Suzette Tarri), 'Doin' a bit of busking'.

This excellent cassette "More of Harry Hemsley, with his Radio Family" has been produced by his son Norman as a further tribute to his father who has somehow been overlooked by the mainstream of 'Nostalgia' that concentrates upon singers and band entertainment.

It is available from NHP, 19 Lancaster Street, Lewes, E Sussex, BN7 2PX. Price £3.95 including postage.

BING CROSBY

Bing Crosby really needs no introduction. . . He became an institution, as the saying is.

Although reissues of his 78 rpm discs were first made in 1948 when LPs began, since then there have been compilations upon compilations, they have been produced with the usual aim of making fortunes for the producers. Thus it has been that the same songs have been trotted out repeatedly while some have never been presented.

We have told you previously that JONZON records has the aim of issuing on LP the whole of Bing's 78 rpm 'output'. They are not rushing them out, but doing it gradually, so that we are now at volumes 6 and 7. The high standard of transfer by John R. T. Davies is maintained, a 'gatefold' record sleeve is used to give us rare photographs and full notes and 'critiques' by Colin Pugh. We have a picture of the full Whiteman Band while broadcasting in May, 1929, all players being named for us. With vols. 6 & 7 we reach April, 1929. Like Mr. Pugh, I think that 'If I had you' and 'My Angeline' are the two 'top' tunes from the collections here, the former with Sam Lanin and the other with a 'muted' Paul Whiteman orchestra. 'My kinda love' and 'Till we meet again' accompanied by just viola, guitar and piano are very attractive. It seems that these two were the first recordings by Bing under his own name.

Paul Whiteman's Rhythm Boys sing Wa Da Da, That's Grandma, My suppressed desire, Rhythm King, So the bluebirds and the balaubirds got together, Louise. With Paul Whiteman's Orch. Bing also sings Coquette, Louise, I'm in seventh heaven, Tain't so honey, I'd rather cry over you, I'm on the crest of a wave, That's my weakness now, Georgie Porgie, Lonesome in the moonlight, Because my baby don't mean maybe now, Out of town gal, Christmas Melodies (carols), Let's do it, Makin' Whoopie. With Sam Lanin are I'll get by, Rose of Mandalay, I'm crazy over you, Susanna, If I had you. With the Dorsey Brothers are The spell of the blues, Let's do it, My kinda love.

Although the chief singer is the same, Bing Crosby, we have a great variety of arrangements and interpretations as we go along - even those of Paul Whiteman. If you are unable to obtain any of the seven Jonzo volumes from your local shop, write directly to Jonzo Records, P.O. Box 212, Harrow, Middx HA3 7LD. Price of each Jonzo Vol. 8 should be ready by the time you read this.

NOEL COWARD

THE GREAT SHOWS

The art of Noel Coward was multi-faceted for he wrote straight plays as well as musical shows and appearing as a single-act in cabaret. This set brings us examples of five of his shows and as some of the recordings are solos by Coward we get a tiny glimpse of his cabaret-self, but only a glimpse as one will know after hearing recordings of his cabaret turns using specially prepared material.

The American Peggy Wood was leading lady to George Metaxa in the 1929 'Bitter Sweet' with Ivy St. Helier supporting. It is very refreshing to hear Metaxa's light tenor voice if one is accustomed only to the Nelson Eddy / Jeanette McDonald film version. Metaxa's approach is more lyrical and Peggy Wood's is strong to carry the part.

Although leaning towards the Viennese idiom in earlier shows Coward's crisp dialogue and lyrics, especially in his songs, were always more sophisticated becoming more apparent in those which he sang himself for his voice inflects the appropriate tone or insinuation.

The actual artists of 'Cavalcade' (telling the story of a family through several generations) recorded nothing from it. The show incorporated some songs of others. Sir Noel recorded his own 'Lover of my dreams' and 'Twentieth Century Blues'.

With 'Conversation Piece' of 1934, Coward returned to a more conventional musical show set in 1811 written for Yvonne Printemps who played the leading role. The big number, 'I'll follow my secret heart' was a duet for Miss Printemps and Sir Noel whom we hear. Comedy numbers are provided by four men-about-town 'Regency Rakes' and Heather Thatcher and Moya Nugent telling 'There's always something fishy about the French'.

From 'Operette' we hear 'Countess Mitzi' and 'Operette' sung by the vivacious Fritz Massary brought out of retirement to play a part admirably suited for her. Peggy Wood sang 'Dearest Love' and Coward recorded 'Gipsy Melody' which was used only for the trial run in Manchester. Undoubtedly the best remembered tune is 'The State Homes of England' sung by a group of young gentlemen.

The final show featured in this set is 'Ace of Clubs' from 1950, which is 'modern' being set in a Soho night club, starring Pat Kirkwood and Graham Payn.

From a plot of spivs and gangsters emerged a musical score of attractive tunes. The cast-recordings were made as medleys by Miss Kirkwood, Mr. Payn and Sylvia Cecil. These include 'Chase me Charlie' (about cats), 'My kind of man', and 'In a boat on a lake'. Sir Noel recorded some of the songs himself including the witty 'I like America' and 'Josephine'. As one expects there was a song by a group of males; this time the funny trio 'Juvenile Delinquents'.

This is an excellent array of Noel Coward to add to your collection.

WORLD RECORDS SHB 179

L A U R E L and HARDY

This was another surprise. A little 7-inch square package came in through my door containing a 45 rpm 'single' by Stan Laurel and Oliver Hardy, having been taken from the soundtrack of the 1939 film 'The Flying Deuces'. The sound quality is a bit inferior to 78 rpm discs of the time. Upon it we hear Oliver Hardy sing 'Shine on harvest moon'. If it had been a studio recording we would have heard that he had a very pleasant singing voice - well it was still pleasant on film, but the medium made it dead-toned. The reverse is 'The world is waiting for the sunrise' played as a harp solo, presumably by Stan Laurel, appropriately for our two heroes were due to be shot at dawn!

The manufacturers hoped that this release would gain as high a popularity as 'The trail of the lonesome pine' some years ago. That part of it is no concern of mine. However, it is an interesting item for one has little of these two on record. They were film-makers and for the most part kept to that. It will be an ideal re-issue for film/ Laurel & Hardy enthusiasts.

COLUMBIA DB 9145

LOUIS ARMSTRONG

Once upon a time World Records issued a boxed-set of the early recordings by Louis Armstrong. Since the purchase of the EMI group by others, some of the original series have returned and new issues have appeared. Louis Armstrong is gradually being 'restored' to the lists one LP at a time.

All but one tune of the eighteen tunes in this collection were recorded during 1928. It includes the two when Louis played with Carroll Dickerson's Orchestra (Savoyagers Stomp and Symphonic Raps) which in 78s were available only in Argentine where they are fine rhythmical tunes.

We have Louis Armstrong and his Hot Five - West End Blues, Sugar Foot Strut, Two Deuces, Squeeze Me, Knees Drops. His duet with pianist Earl Hines - Weather Bird. Louis and his Savoy Ballroom Five - No one else but you, Beau Koo Jack, Save it, pretty mama, Hear me talkin' to ya, St James' Infirmary, Tight like this. Louis Armstrong, and his orchestra - No, papa, no, Basin Street Blues, Muggles, Knockin' a jug.

The Carroll Dickerson band was large, but all of the other tunes are played by small groups of about six musicians. It is a kind of 'chamber-music' jazz played in an exemplary way by experts. This record is intended for the connoisseurs, but it would be one of the ideal examples for those wishing to 'learn' what earlier type of jazz comprised. It is 'straightforward', 'uncluttered' and similar adjectives! It is always refreshing for long-time jazzfans who have no doubt listened to / or have been unable to avoid (!!) modern jazz / pop music, to go back to a record like this which states basic essentials.

WORLD RECORDS SH 407

JOE LOSS & His Orchestra - REMEMBER ME?

Joe Loss has led a dance orchestra for over fifty years and although nearly 77 years old, still leads one now. This LP is culled from the years 1936 - 1939, when British dance bands reached their peak of musical perfection.

This compilation includes all of the rhythms of the day, plus 'The Palais Glide' - a 'social' type of dance so popular just prior to World War II. There are twenty 'tracks' but as some are medleys, we have some 28 individual tunes played. The personnel of the orchestra remained virtually the same through the period of this LP. We hear Monte Rey as the vocalist for 'Penny Serenade', but Chick Henderson is the main singer, with a few by Sam Costa and Shirley Lemmer.

A selection of waltzes brings us the old favourites Ramona, Diane, Charming. From the films are Lullaby of Broadway, Tip toe through the tulips, If I had a talking picture of you, and surprisingly Felix Kept on walking which I thought was passe by 1937.

Even though War was approaching, most people thought it was a dark cloud that would just manage to go past, so we had tunes like There's a new world and With plenty of money and you. The Penny Serenade from Holland was a great hit, earning its composers far more than that!

This is a fine cross-section of what Joe Loss was playing in the late 1930's - much to his personal credit and our enjoyment then, as now they are re-issued.

WORLD RECORDS SH 506

THE GREAT WAR

(An evocation in music and drama through recordings made at the time)

As the sleeve note says, '...no set of records, however large, could possibly do justice to so vast an event as The Great War' (1914 - 1918). Personally, I would use something other than the phrase 'to do justice' for nobody can praise war, but I understand what is meant. Thus we have two LP's of recordings, nearly all made during the war years, but all reflecting the sentiments of those times.

It is a fine cross-section of emotions and hopes of the times, seen through the eyes of popular music and sketches, which are the best mirror of the times. Having been a boy when many of the mangled bodies of those injured and maimed in war were frequently seen on the streets, I wish songs had been written about that too, as permanent reminders. We have the notorious recording of gas-shells being fired. The enemy fired them too and I personally knew three men who lived long and physically-miserable lives after breathing poison-gas.

Being before radio with its omnipresent microphones, some small substitute was found in 'descriptive' records, in which such scenes as 'Leaving for the front', 'Departure of a trooper', 'Landing of the British in France', 'With our boys at the front', 'In the trenches', 'An air raid', 'The big push', etc. could give but small account of the real events. Historically, though, they are interesting documents because of attitudes and opinions expressed. . . But that was not their original intention! (Elsewhere, we'll try to find space for 'The Bloke Wot's Left Behind' - a revealing expression of attitudes.) We hear a rather strange narration by Sergeant E. Dyer V.C. who was clearly overwhelmed by the recording machine and a little inarticulate.

John McCormack sings 'It's a long way to Tipperary' with a fine bunch of singers as his chorus - Reinald Werrenrath, William Hooley and Harry Macdonough; and 'Roses of Picardy' which if I may judge from my uncles, was a favourite song among the soldiers towards the end of the Great War. Other great singers - such as Gervaise Elwes sings 'In summertime on Bredon', Louise Kirby-Lunn with 'Have you any news of my boy Jack?'. Lighter pieces are 'Smoke Clouds' by Herbert Payne; 'Over There' by Caruso, 'Never mind the food controller', by Florrie Forde, 'A bachelor gay' by Peter Dawson and 'How ya gonna keep 'em down on the farm?' by Harry Fay.

There is an error with the Peter Dawson song. The version here is the 'remake' 1919 November 1923. The original 1917 matrix was No 3531 of 30th Mar, 1917. But it's of no consequence for the song is from the immensely popular show 'The Maid of the Mountains'. We also have a selection from 'Chu Chin Chow', and 'The Bing Boys are Here' is of course represented with Violet Lorraine and George Robey singing 'If you were the only girl in the world', these two showing equally popular - all songs clearly being of the highest quality.

Within the compass of two LPs, Pearl Records give us representative recordings of the emotions, events and entertainment of The Great War, approaching it from various angles, as far as records allow. There must have been more cynical songs like 'If you want to find the Sergeant-Major' that were never recorded!

PEARL RECORDS GEMM 303/304

DAME CLARA BUTT

Side 1 is mostly of recordings from 1919 and 1930, electrical of course; while side 2 is mostly 1917 to 1919.

As Clara Butt became older, her voice became deeper, though the beauty of it remained unimpaired. Her expression and interpretation were still magnificent in 1930 as ever.

The earliest recording here is the famous duet with her husband, Kennerley Rumford, from 1910, 'The Keys of Heaven', which must surely be one of the most beautiful interpretations of the song.

Clara Butt sang 'The Enchantress' - a powerful song - very powerfully for her audition for acceptance to the Royal College of Music. By the time of this recording, 1917, she had obviously learned much about expression and delivery.

It is wrong to assume that Dame Clara Butt always sang double-forte. In many of the songs she becomes very quiet and tender. The range of her voice was amazingly wide.

The pieces chosen for this compilation are Abide with me, Land of Hope and Glory, O Divine Redeemer, O rest in the Lord, The Lost Chord, The Holy City, Annie Laurie, The Old Folks at home, Love's Old Sweet Song, Omnia Mai Fu, Barbara Allen, God save the King.

If you not already admire Dame Clara Butt's work, this will provide a well-balanced introduction and will convince you that it is a pity that she has become associated with the notion that she devoted her singing to patriotic songs and hymns at 'Armistice Day' celebrations.

PEARL GEMM 301

S P A R K Y R E T U R N S

Early in the 1950's Capitol records introduced some 78 rpm records which later went on to 45 rpm 'extended' play telling the stories of the little boy who had two main adventures. . . .

'S P A R K Y ' S M A G I C P I A N O'

The little boy had a dream which, we presume, showed him that devotion to his practising would transform him to the ranks of concert pianists. or at least the pleasurable experience of playing

well. His magic piano enabled him to undertake a concert tour of the U.S.A., culminating with a recital at Carnegie Hall, where disastrously, the piano ran out, and among the consternation and general clamour, Sparky awoke to his mother's calling. Through it all we are introduced to tuneful selections of classical music, for which the real pianist is Raymond Turner, the orchestra being arranged and directed by Billy May.

'SPARKY AND THE MAGIC TRAIN' introduces us again to a fantasy. This time Sparky, who lives by the railway line is like any self-respecting boy in similar circumstance and soon learns all there is to know about the passing trains, which naturally enough, speak to him. On a journey with his father Sparky knew that something was amiss with a wheel beneath him, and, stopping the train, averts a terrible disaster.

These stories delighted my nieces and nephews when originally published. This Christmas, in their new LP form, they charmed my great-nieces and nephews. Two good stories on one LP that make an ideal gift for any young relations you have. You will enjoy them too, without doubt.

CAPITOL EMS 1188

JACKIE GLEASON "Silk 'n' Brass"

Mr. Gleason is American and is probably unknown to most people in Britain. He led a swing band after World War II, and could also be described as "sometime comedian". For this LP, issued originally in 1965, he organised a band featuring four trumpets four trombones and four french horns, with a swing band rhythm section. This is a record which you will have to hear to decide if it is for you. There are some clever arrangements, and as you might expect, the brass instruments make themselves heard, but to my ears there is a little too much screech at one end of the scale and too much snarl at the other. The record is intended for aficionados of the "big Band" scene of more recent years when they have become "concert bands" rather than to be danced to. One must admit that the musicians play with great precision and attack. It might also prove very interesting to those who follow the brass band "movement", for while "swing-based" there are interesting tone colours and subtle section-work.

The tunes are Girls of the Folies Bergere, The girl from Ipanema, It's such a happy day, Everything's coming up roses, Real live girl, Starry eyed and breathless, Begin to love, Shangri-la, If I ruled the world, Somebody else is taking my place.

CAPITOL EMS 1182

JUNE HUTTON with music by

ALEX STORDAHL

This LP was released in Britain in 1955 in an abridged 10-inch LP format, now restored to 12-inches.

June Hutton became the lead-voice in the singing group The Pied Pipers who were with Tommy Dorsey's orchestra. Alex Stordahl was an arranger for Mr. Dorsey, and also made arrangements for accompaniments for Frank Sinatra.

Keeping the story brief, June Hutton left the Dorsey entourage to become a solo act, and to become Mrs. Stordahl!

Although monophonic, the recording quality is bright and crisp as later 78 rpm discs became. Miss Hutton is a pleasant-voiced crooner, and most of the songs here are in a slow tempo with a band accompaniment to accentuate the "romantic" persuasion thereof. If you know the style - the singing is in the mould of Peggy Lee, Jo Stafford, Julie London. Again, if this is your sort of delight, you will find this record among the best.

The songs are, Never in a million years, Gone with the wind, Until the real thing comes along, I should care, It's the talk of the town, You're getting to be a habit with me, Day by day, East of the sun and west of the moon, Taking a chance on love, I hadn't anyone till you, My baby just cares for me, Dream a little dream of me.

CAPITOL EMS 1184

THE JONAH JONES QUARTET with GLEN GRAY & The Great Casa Loma Band

Both Jonah Jones and Glen Gray go right back into the history of jazz music, but with perhaps the exception of Manny Klein, most of the band here are more recent musicians. This LP is a reissue of 1962 material.

Basically, this is a spotlight for Jonah Jones' trumpet playing so the tunes 'Echoes of Harlem' and 'Boy meets horn', which Duke Ellington wrote for trumpetists, are the best vehicles. 'Hot Lips' was composed by Paul Whiteman's long-time trumpeter Henry Busse and still sounds fresh.

Sugar Blues and West End Blues, also old numbers, both by Clarence Williams suit Mr. Jones.

The big band accompaniment seems superfluous for this trumpeter whose best situation is in a small group. Presumably this recording date is aimed for the "big band" fans for that was Glen Gray's position at that time. For those fans this will be a delight.

The other tunes played are Baubles, bangles and beads; o'clock jump; I can't get started; After you've gone; Tenderly Giribibin; Apollo Jumps.

CAPITOL EMS 1185

LESLIE 'HUTCH' HUTCHINSON

"You and the night and the music"

Leslie Hutchinson was a polished entertainer, singing at the piano with a clear enunciation giving full meaning to the songs he sang.

He had recorded as accompanist to singers like Helen Morgan, Alice Morley and Ruth Coleman. He was in a C. B. Cochran review in 1927, and at that time made a test recording for HMV but the 'option' was not taken up. He did record four tunes SINGING duets with Opal Cooper for Vocalion records. He had SUNG with Cooper prior to coming to Britain (in Paris). Later, he recorded for Parlophone. From then on he was an exclusive Parlophone artist singing to his own accompaniment. He did make

a limited number of piano-solo recordings, which put him among the top popular pianists.

The selection on this record, twenty tunes, dates from 1930 to 1935. Six of them are with an orchestra, but its role is an oddly minor one, playing only for a small part of each tune! Those tunes are Maybe I love you too much, My wishing song, Love is everywhere, Wake, Two tired eyes, Kiss me goodnight. A surprise came when I heard Hutch singing (on this LP) as I sit here, by Tempest and Sanderson, which one associates mostly with 'concert' singers. Hutch gives a quietly introspective, or, reflective interpretation that throws new meaning on to the words.

Somewhat strangely, the earlier years of the present 'nostalgia' stream neglected Hutch. Several years passed, then there was a double-LP. Gradually we have been treated to more. This reluctance is surprising, for at his theatre-appearances Hutch was immensely popular.

However, his fans have a generous selection on this LP that shows the width of his repertoire. We also have, She's my secret passion, Out of nowhere, Close your eyes, Life is just a bowl of cherries, Did you ever see a dream walking, Close your eyes, That's love, Blue moon, I only have eyes for you, You and the night and the music.

An excellent record for Hutch fans.

SAVILLE SVL 183

LAYTON AND JOHNSTONE -

"When you're smiling"

This team of American duetists had the world of British entertainment in the palms of their hands until Mr. Johnstone's indiscretion and return to USA. They had maintained their popularity from 1924 until 1935 with a simple style of duets with Layton's piano accompaniment. (Layton continued as a solo act, recording frequently until 1948, dying in London at an advanced age in 1976).

The two harmonised in a 'traditional' style very pleasantly and their 'vehicles' were any type of popular songs of the day, slow or fast, jolly or sad. Each vocalist took 'solo' sections as did the pianist (Mr. Layton). Their version presented all the essentials of a song.

Like any other artists, they did not feature only those songs that reached greatest popularity, presumably choosing those most suited to themselves melodically. The earliest recording here is from December, 1925, I wonder where my baby is tonight, I like to go back in the evening, from September, 1933.

In between we have My pal Harry, Meadow lark, Ramona, Dawning, After my laughter came tears, Sunny skies, Get out and get under the moon, Was it a dream? Bluebird sing me a song, I'll never ask for more, Deep night, If I had a talking picture of you, Ro-ro-rollin' along, Stein song, When you're smiling, Harmony heaven, I gotta right to sing the blues, Lazybones.

SAVILLE SVL 180

AMBROSE and his ORCHESTRA -

"wonderful"

From 1928 - 1930 we have twenty tunes from the great dance band of Bert Ambrose which was resident at that time in the May Fair Hotel, for which Lou Abelardo sings most of the vocal refrains.

The majority of the records reissued here are from the old British Brunswick or the newly-formed Decca companies, which are exceptionally difficult to find in their original form now.

They show that Ambrose was one of the world's finest dance bands, whose arrangements were chiefly, at that time, from the pens of either Lew Stone or Bert Read, the pianist. The tonal quality of these Ambrose originals often leaves much to be desired, but John Wadley has done a good job, so we are able to appreciate their subtleties. There are songs like, Love is a dreamer, which I didn't remember, nor She's such a comfort to me. After having so many 'jazzed-up' versions of Just you just me, it is refreshing to hear a straight version with Lou Abelardo singing the words.

The other tunes included by this top British dance band are 'wonderful', Roll away clouds, Louise, An old Italian song, I'll see you again, If love were all, singin' in the rain, Too wonderful for words, Ain't misbehavin', Am I blue?, The thought never entered my head, How am I to know, My sweater than sweet Piccolo Pete, My love parade, A little kiss each morning, Lucky me - lovable you.

SAVILLE SVL 181

"FATS" WALLER & HIS RHYTHM - Armful of sweetness

Fats Waller died around Christmas Time in 1943 aged only 39, but his popularity remains perennial. He was a prolific recorder, and at a rough guess, forty LPs might cover his work. He recorded a small number of piano and organ solos, and a few more tunes within other bands (as a guest I suppose), but the majority of his output was with various small jazz-oriented groups which he called his 'Rhythm'. Usually he took popular songs of the day gave them a going over. - This included performing them fairly straight or completely 'guyed' as the mood took him. He was primarily an entertainer and while playing the piano, whether on stage or in a cabaret would give conspiratorial winks at the people sitting nearest. Between tunes he might engage them in conversation or share jokes with them from the piano stool. If you have heard Fats Waller records you will know what to expect. He had tunes of all speeds, some are quite slow and tender. The twenty tunes in this selection are all from the year 1934 and include two of his own - the well-known Honeysuckle Rose and the lesser-known How can you face me?

The other tunes are Armful of sweetness, A porter's lovesong to a chamber maid, I wish I were twins, Do me a favour, Georgia May, Then I'll be tired of you, Don't let it bother you, Have a little dream on me, Serenade to a wealthy widow, Sweetie pie,

Mandy, Let's pretend there's a moon, You're not the only oyster in the stew, Believe it beloved, Dream man, I'm growing fonder of you, If it isn't love, Breakin' the ice.

SAVILLE SVL 182

THE BOSWELL SISTERS

- You oughta be in pictures

These three young ladies were born in New Orleans and made their first records in 1925. This LP gives us 18 songs from the 1932-1934 period, mostly accompanied by the Dorsey Brothers Orchestra and those of Jimmie Grier and Victor Young. Although Connie Boswell was confined to a wheelchair from suffering polio in infancy, it in no way deterred her and she continued as a solo act for many years after the Trio broke up when they married in the mid-1930's.

By the time these records were made, they performed close together, enabling them to stand close to the microphone, sing quieter and more intimately. Their style was based on jazz and hot dance band style, rather than that of a big swing band that was favoured by the Andrews Sisters and the various "sisters" groups which came later.

Connie Boswell was seemingly the leader and undertook most of the solo parts. Many of their arrangements were not really jazzy at all. If I had a million dollars is "straight" as is Stop the sun, stop the moon.

Their individuality of style causes them to still be remembered favourably some fifty years after their 'dissolution' and collectors still seek their 78 rpm discs. Here we have some consolation in this pleasant selection, presumably by Hugh Palmer who wrote the sleeve notes.

The other tunes are, Alexander's Ragtime Band, You oughta be in pictures, Doggone I've done it, I hate myself, Goin' Home, Louisiana hayride, The object of my affection, Old Yeller, Sentimental gentleman from Georgia, It don't mean a thing, Rock and roll, Minnie the Moocher's wedding day, If it ain't love, Lonesome Road, There'll be some changes made, Mood Indigo.

CONIFER CHD 136

GERALDO - Tip Top Tunes

Gerald Bright had led dance bands and returning to London from a South American visit, opened at the Savoy Hotel with his Gaucho Tango Orchestra, but became "conventional" in 1933. In November, 1940, he became contracted to the BBC to provide a dance band for the London area. He had an extremely busy schedule during the war years, making frequent visits to "The Forces" in the fighting zones. From early in 1946 he gave weekly programmes in the BBC Overseas Service in a series titled "Tip Top Tunes", for which he used three main "combinations" - The Geraldo Dance Orchestra, The Concert Orchestra, The Geraldo Strings. Being broadcasts, the tunes were not restricted to the length of a 78 rpm record. This is an important reissue.

The selection for this LP is taken from private "acetates" which Gerald had made from the radio programmes. He himself plays the piano in Autumn Concerto with the vocal chorus sung by Roy Edwards, from a programme of the late 1950's. There are many interesting arrangements, quite different from those on 78 rpm discs. As the "Tip Top Tunes" drew upon music from any period in "history", we have here tunes that Geraldo never recorded.

We have Hello Again (signature tune), My heart stood still, There's a small hotel, Heather of the hill, Rockin' through Dixie, Nature boy, What is this thing called love?, I'm on a sea saw, So many times have I cried over you, When Johnny comes marching home, Begin the beguine, The Isle of Innisfree, Top Hat Arkansas Traveller, In a little Spanish town, The nearness of you, Hallelujah, Getting nowhere.

CONIFER CHD 135

NOTE : If you prefer your music on cassette - tapes, most of the items we have reviewed are available in that form

COMMENT : In your reviewers opinion, the remastering by Colin Brown for Conifer records (and Decca) removes too much of the treble frequencies.

A little while back your Editor received the notice from Francis Antony Ltd. that as from April, 1987, they will discontinue the monthly publications 'The New Records' (began 1951)

'The New Singles' (began 1963)

'The New Cassettes' (began 1970)

Your Editor has subscribed to 'The New Records' since early 1953 and has found the little monthly booklet exceedingly useful over all those years, - and still does. The modern 'haphazard' way of marketing records means that sales have dropped to the point where publication cannot continue without losing money for Francis Anthony Ltd. While sad that this decision had to be made, I wish to publicly thank the compilers of these little booklets and the publishers for their excellent service to record collectors and researchers. I know I shall treasure my own copies for they will provide excellent reference sources in the future. Also, I shall ensure that I bequeath them to a reference library, for there cannot be many sets as complete as mine.

* * * * *

Wanted The Vocalion records of duets by Opal Cooper and Leslie A. Hutchinson Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.



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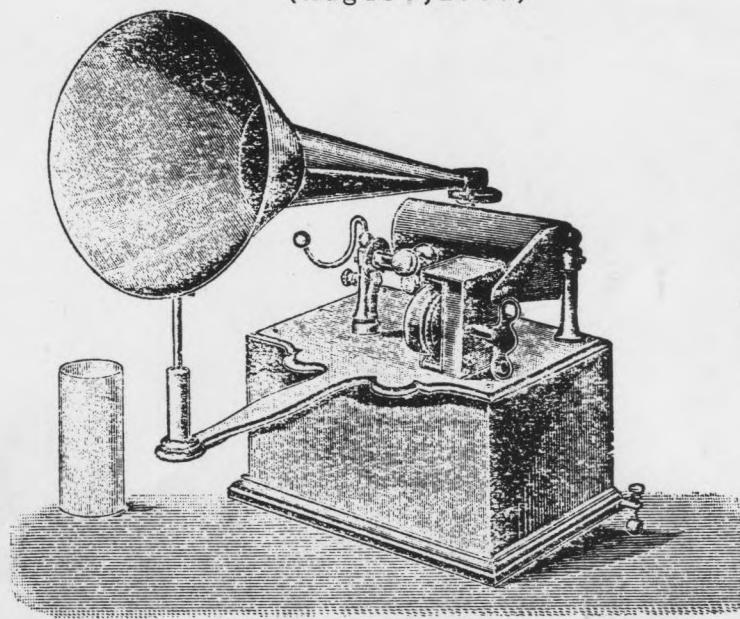
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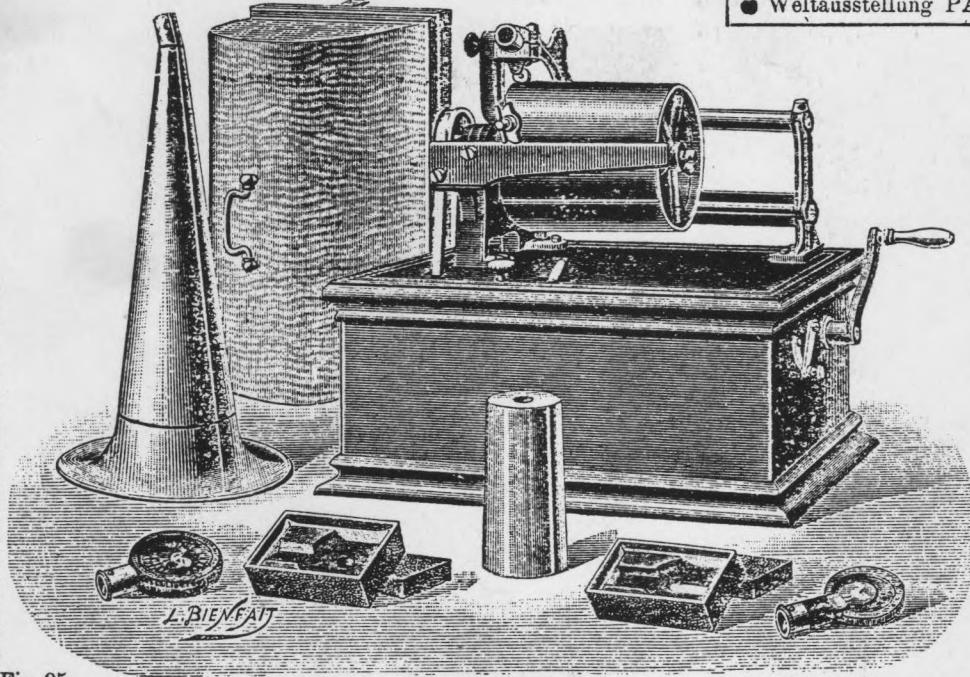


Fig. 95

early 1901

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The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA.

TALKING MACHINE REVIEW

APRIL 1987

EDISON PHONOGRAPH MONTHLY

Volume 9 of the bound volumes of the very interesting little magazine which the Edison company sent to dealers each month, is about to be reprinted. It will be reprinted in very limited edition, which in fact will make it equally rare even in its reprinted, as the originals are themselves. The price, as estimated at the present, will be about £14+ plus postage. I supply these to Europe and British Commonwealth - most of the world except the continent of North & South America. If you have received previous volumes, you will receive this volume 9 automatically with your bill for immediate payment. If you have never received any previously there are still a few of earlier volumes left. Write in to enquire. Volume 2 is almost sold out completely, so do not delay. Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA. In the Americas you should write to Allen Koenigsberg, 502 E. 17th Street, Brooklyn, N.Y. 11226. U.S.A.

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WANTED

Recently I met Joe Daniels, the famous drummer from the 'dance band days' way back. He is still looking for really fine copies of three of his own recordings - his original collection having been stolen. They are Parlophones F 1243, F 1571, F 2397. If you can help him write to him at 22. Ledway Drive, Wembley Park, Middlesex HA9 8TQ.

A SULLIVAN DISCOGRAPHY edited by Terrence Rees

The correct price for this excellent listing of recordings of Arthur Sullivan's music over the years is £4.95. Available from S.H.Turnbull, Cockfield House, 46 Front Street, Cockfield, Bishop Auckland, Co Durham DL13 5DS.

WANTED records (or tapes of) ocarina solos by Moise Tapiero. Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA.

IMPORTANT NEWS FROM

PETER LACK.

FERNANDO de LUCIA

Vinyl pressings from ORIGINAL PHONOTYPE METALS

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* (M 1794 Manon	Io son solo..Ah! dispar vision	£10
* (M 1802 Lohengrin	Da voi lontan	
* (C 1918 Rigoletto	Un di, se ben rammentomi	£10
* (M 1919 Rigoletto	Bella figlia dell'amore	
* (M 1879 Aria de chiesa	Pieta, Signore	£10
* (C 3148 Tosti	Marechiare (otherwise unpublished)	

Limited stocks remain of the following vinyl material -

by Fernando de Lucia

* M 1816 / 20 Duets + de Angelis: Ugonotti / Pescatori	£7.50
* M 1843 Pagliacci - Un tal gioco	£7.50
* M 2234 Boheme - Che gelida (otherwise unpublished)	£7.50
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* C2531 Andrea Chenier - Colpito qui m'avete	£10
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* M1770 Traviata - Un di felice (+ A.de Angelis)	£10
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* M2153/4 Amico Fritz - Duetto delle ciliege (+Angelis)	£10
* C2392 Andrea Chenier - Come un bel di	

* C2572 R. Stoltz - Salome	£10
* M1762 Traviata - Lungo da lei	

* M2117 Otello - Nium mi tema	£10
* Although Fernando de Lucia recorded elsewhere from Manon and Lohengrin, the above selection includes his only interpretations of these two arias preserved on disc. A single disc likewise couples for the first time the complete Rigoletto quartet in which he is joined by De Angelis, Ferluga and Armentano. The aria de chiesa, often attributed to Stradella or (as indeed on the label) to Rossini, was composed more probably by Niedermeyer, a close associate of the latter; it is, moreover, the piece sung at Caruso's funeral by De Lucia himself.	

New list of vocal recordings for sale is now ready

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1012 Vincent d'Indy. Danse Rythmique from Poemes des Montagnes (d'Indy), and Depart Matinal from Tableaux de Voyage (d'Indy). These recordings of 1923 are direct pressings from original masters by EMI Records Ltd. 78rpm £5

1013 Jenö Hubay. Violin maker of Cremona (Hubay) and Berceuse (Hubay). Recordings of 1928, are direct pressings from original masters by EMT Records. 78 rpm £5

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STELLA - JOHNSON

BOOK REVIEW

Vol.1. The Pre - History

- of the set 'Hot Dance Bands in Germany' Photo Albums.

This book arrived just at 'the last minute'. It is another part of the compilation of which we have already reviewed Part 2. In 125 pages Rainer Lotz gives us pictures of artists who introduced ragtime and 'hot' dance music to Germany, or who pre-date that in the 19th century, but whose work was in a natural line of progression to that type of music. The pictures begin with the reproduction of a notice from the German 'Illustrirtes Magazin' of 1846 of "The Ethiopian Serenaders", then an illustration of 'Uncle Tom's Cabin' which was performed by Jarrett and Palmer's American Negro Company in 1879. We see some of the soloists of the Fisk Jubilee Singers which toured Germany in 1877-78.

As well as 'Minstrel Troupes', famous instrumentalists went to Germany at the turn of the century - such as the banjo duo Clarke and Earle, who were recorded in London at this time for Berliner records. Bruno Seidler-Winkler, who became musical director for Deutsche Grammophon records in 1904, began to record 'cake walks', as did the Büchner Orchester which appeared under many pseudonyms on many 'labels'.

Individuals and duets featured the 'modern' American songs and dances, such as Arabella Fields, Scott & Whaley (who settled in England), Franco Piper, Louis Douglas, Will Bishop, Madge Lessing... until we come to Giorgi Vintilescu who by 1911 led the band at the Palais de Danse, Berlin's leading ballroom, which recorded for all the major companies and became the most important exponent of orchestral ragtime.

This is an important picture book reproducing some extremely rare photographs which the author must have taken a long time to track down and assemble. Each picture is faced with a summary giving what biographical notes are available, the context of the artists, nature of performance, etc.

This is an extremely useful reference book of this genre of entertainment. A pioneering work. Text is in English and German.

Unfortunately we have no price. Its companion volume was 42 DM. It is published by Der Jazzfreund, Von Stauffenbergstrasse 24, 5750 Menden 1, Germany.

***** * COUNT JOHN McCORMACK APP EAL

Johnston Cassettes of 28A Wisbech Road, March, Cambs PE15 8EB appeals for cassette dubbings of the following recordings made by the great tenor, to ensure an absolutely complete reissue of his recordings.

Edison Cylinders : 13124 Snowy breasted Pearl, 13142 Meeting of the waters, 13145 Irish emigrant, 13146 Avourneen, 13152 Killarney, 13154 Love thee dearest, 13191 Believe me

Edison Bell cylinders: 6443 Green isle of Erin, 6451 Wearing of the green

Sterling cylinder: 614 A Nation once again

G & T 7": 3-2513 Love thee dearest, 3-2519 Believe me
3-2522 Minstrel Boy, G & T 10" 3-2171 Molly Bawn, 3-2139

Kathleen Mavourneen, 3-2171 Foggy Dew

Zonophone: as by 'Mr John O'Reilly' X-42210 Has sorrow

X-42208 Believe me, X-42258 Avourneen

Odeon 7": 2895 Dear little shamrock, 2896 Come back to Erin

Victor unpublished: God's hand B16763-2; Le Crucifix 1916

B 18391-1; The last rose of summer 1931; Der Jungling 1923.

H M V unpublished: Der Soldat (The soldier's execution)

Bb 5099-1 1937 broadcast; The triumph of time and truth:

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*	2	78	3	132	524	4
*	3	79	4	162	529	5
*	4	86	5	165	530	6
*	6	92	6	166	533	7
*	7	101	7	173	542	9
*	8	106	8	181	546	10
*	9	109	9	195	547	11
*	11	124	10	201	548	12
*	13	158	11	202	552	13
*	14	180	12	214	562	14
*	15	197	13	257	565	15
*	16	199	14	273	566	20
*	17	200	15	274	571	21
*	18	202	16	275	22	20
*	19	205	17	277	26	21
*	20	206	18	279	27	22
*	22	208	19	282	29	23
*	24	212	20	283	31	25
*	25	217	21	290	37	26
*	26	223	22	309	40	27
*	27	243	23	311	47	29
*	28	250	24	317	48	30
*	29	257	25	318	50	32
*	30	259	26	320	55	33
*	32	261	27	331	56	34
*	33	262	28	332	58	35
*	34	263	29	333	60	36
*	36	264	30	343	61	38
*	37	265	34	350	75	40
*	38	267	35	500	83	41
*	39	268	38	501		42
*	40	269	42	502		44
*	42	270	44	503		46
*	43	271	49	504		47
*	44	272	57	505		48
*	45	278	66	507		49
*	46	424	68	508		50
*	52	473	69	509		57
*	53	536	71	511		68
*	54	740	89	513		652
*	56	741	91	514		76
*	57	743	93	515		and on
*	58	768	94	518		103
*	59	881	97	521		105
*	60	882	108			119
*	-	-	-	-	-	142
*	-	-	-	-	-	-
*	84000	57000	58000	59000	59300	59500
*	series	series	series	series	series	series
*	84000	57000	58000	59000	59308	59519
*						653000
*	12	1	15	and		1
*	16	6	17	on		3
*	23	27	and			5
*	35	and	on			6
*	and	on				8
*	on					9
*	-	-	-	-	-	10
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We are undertaking research into the activities of Nicole. We should be grateful to receive any information you can send us of any Nicole Champion Cylinders, Nicole Records. Any other makes which used Nicole masters, such as Empire Record, Sovereign, The Conqueror (not later USA make), The Conqueror-Regent Record, Whytesdale, Universal Record, Burlington Record, Pelican Record, Milophone Record. Every small piece of information about what you can see on the record labels, or pressed into the label surround will be welcomed.

Frank Andrews, 46 Aboyne Road, London NW10 OHA.

D U R I U M R E S E A R C H
I am researching the activities of Durium throughout the world. Information on the numerous companies involved would be greatly appreciated. As would details of Continental masters, Italian T series, American 5000 masters, and some language courses, e.g. Esperanto, Linguaphone, in the E1000 series.

I still have many gaps in the E5000 and SD advertising issues.
Barry Pliskin, 14 Holdenhurst Avenue, Bournemouth BH7 6RD.

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